Volume 2

CVP-833

$10-
SEALED

KARATE

FOR BEGINNERS

Kung Fu
Tae Kwon Do

MARTIAL ARTS –
SELF DEFENSE –
HOME STUDY COURSE

by **Richard Chun**
International Grand Master
8th Degree Black Belt

CONTENTS: 12 inch LP Record and
Illustrated Instruction manual
with over 90 photos

Produced by Conversa-phone Institute, Inc.. New York, N.Y.
"Successful Teaching Methods since 1911"

Printed in U.S.A.

KARATE FOR BEGINNERS

HOME STUDY SELF DEFENSE COURSE

SELF DEFENSE

Wouldn't you like to be able to defend yourself and then counter-attack against one, two or more persons? Then Tae Kwon Do Karate is what you are looking for. International Grand Master Richard Chun, Eighth Degree Black Belt, in cooperation with the Conversa-phone Institute, has devised a home study course which will teach you how to defend yourself and your loved ones against a vicious or surprise attack.

Master Chun uses an Audio Visual Method combining voice instruction and numerous pictures that describe each technique and movement to the fullest. Now in your own home under relaxed conditions you can practice to become proficient in the art of self-defense. Master Chun will teach you how to use your hands and feet with speed and finesse against an attack either in front or from behind. Learn how to counter-attack with a knife hand strike, a spear hand strike, a hammerfist or a front kick to where your opponent is weakest. You will learn all of these movements in Master Richard Chun's Karate for beginners series.

A question frequently asked of Master Chun is, "Do I have to have a good physique to become a Karate expert?" The answer is no. You can be tall or short, fat or skinny. Build is not important. What is important is the correct directions and practice.

Also Karate for Beginners will build confidence and fitness in yourself. You will gain respect in your neighborhood and you will no longer be afraid of the town bullies. You will now possess the Oriental Secrets of how a smaller or weaker person is able to defeat a large powerful opponent.

After the student completes the beginner's series, he will have covered all the material needed to qualify for the Yellow Belt. In the near future, we expect to add courses for the Green, Red, Brown and Black Belt levels.

HISTORY AND DEFINITION

The origins of martial arts remain obscure, but certainly predate written language. Stone reliefs and cave murals in Korea and the folklore of India suggest that methods of unarmed combat were employed before the time of Christ in the West. The earliest recorded information concerns Ancient Korea, which was divided into three kingdoms. Silla, the smallest of these territories, braved constant invasions from the two powerful Northern Kingdoms. During the reign of Chin Hueng, an aristocratic warrior corps was organized and called the Hwa Rang Dan. Studying the fighting manners of wild animals, these young noblemen formed a self-defense technique known as Soo Bak which meant "punching and butting."

Although the legends are plentiful, the most widely accepted theory of the evolution of weaponless fighting as an art centers around the Buddhist monk Bodhidharma, who traveled from India to China along the Himalayan route and founded the temple of Ko San So Rim, also known as Shaolin-ssu. Ordinary weapons were forbidden on temple grounds, so Bodhidharma taught the monks a system of mental and physical exercises that they might have an unarmed means of defending themselves against th bandit gangs and dangerous animals they encountered on their pilgrimages. The styles themselves were very often derived from nature. Once, it is said, a Zen Master was walking through the forest when he saw a bird that was attacking an insect. This in itself was not unusual. What startled the Zen Master was that the insect, a praying mantis, was using its long forelegs as defensive weapons. After several unsuccessful assaults the bird retreated and flew away. This primary art of self-defense established by Bodhidharma and practiced by his followers became known as Kwon Bop and the Monastary became noted for its fighting techniques. Through the flourishing of Buddhist culture, their methods extended to Japan, Okinawa and Korea where they became fused with the native skills, like those of the Hwa Rang Dan, resulting in the now varied forms of martial arts.

Of these varied styles, three have more widely attracted the West, especially the United States. These are: Kung Fu from China, Karate from Japan and Okinawa, and Tae Kwon Do from Korea.

Kung Fu literally means "tasks to be done." This Chinese style makes use of flowing, circular movements, patterned after the swinging of a sword. Japanese Karate is "the art of the empty hand." It employs focused straight-line techniques with an emphasis on the hand skills. The Korean method of Karate is Tae Kwon Do which translates "the art of kicking and punching." This martial art combines the movements of the other two, but centers around its own unique and powerful kicking techniques.

Since "Karate" is the term most familiar in the West, we will employ it in this text in a generic sense to signify the Chinese, Japanese or Korean styles.

PHILDSDPHY AND PRINCIPLES

One summer morning, a Zen Master was walking with his student through a field. "Look," said the student, "how the light breeze bends the reeds to the ground. How much better it is to be strong like the oaks." "Remember what you have said," replied the Zen Master. In late autumn, after a great storm, the Master took his student to the same field. They stopped before an oak which had fallen and was split in two. "Now show me a reed," said the Master, "which lies broken like this tree."

A more practical parallel from Western history is from the gladiatorial games of Ancient Rome. The most popular battle in the arena was that between a secutor, a man in full body armor furnished with a shield and a sword, and a retiarius, a man armed only with a net and dagger. At first glance it would seem the secutor was the overwhelming favorite, but in reality, neither man had the advantage. The secutor was slow moving and the retiarius was vulnerable to any blow that could catch him. In other words, it was a classic contest of brute power versus agility in which each man had his strengths and weaknesses. The recognition and development of our strengths are the essence of Tae Kwon Do—Karate.

This martial art uses all the muscles and joints of the body for a system of unarmed self-defense and counterattacks, that which is soft for speed and agility and that which is hard for resistance and attack. By harnessing and mastering the potential within himself, the student may overcome his only real enemy, the fear within himself. This requires patience and humility. As the body unfolds its strength and grace through Tae Kwon Do—Karate, presence of mind, gentleness and nobility of character will replace the lack of faith and confidence in the ability of one's own resources.

ABOUT THE AUTHOR

Internationally famous Master Richard Chun holds an Eighth Degree Black Belt, which is one of the highest achievements in the martial arts world.

As head coach, he led the United States' Team to a second place finish at the First World Tae Kwon Do Karate Championship held in Seoul, Korea in 1973. In 1975 he was technical advisor to the team.

In addition to teaching at his own school in New York City, Master Chun is a professor of physical education teaching martial art at the City University of New York. Besides he is an International referee for the World Tae Kwon Do Federation.

Master Chun is also the author of four books on the martial art of Tae Kwon Do Karate and has several others under preparation.

Distributed by Conversa-phone Institute, Inc. New York, N.Y.

VOL. 2 CVP-833

KARATE
FOR BEGINNERS

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VOL. 1 KARATE FOR BEGINNERS CVP-832

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- *Concentration and Meditation*
- *Warm-up Exercises*
- *Belt System and Promotion*
- *Attention Stance and Bowing*
- *Proper Fist*
- *Straight Punch*
- *Ready Stance*
- *Horseback Stance*
- *Straight Punch in Horseback Stance*
- *Elbow Techniques*
- *Vital Target Areas*
- *Front Stance*
- *Walking Front Stance*
- *Straight Punch in Walking Front Stance*
- *Left and Right Hand Low Blocks*
- *Low Block in Walking Front Stance*

VOL. 3 KARATE FOR BEGINNERS CVP-834

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- *Right Fighting Stance*
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VOL. 4 KARATE FOR BEGINNERS CVP-835

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- *Right Knife Hand High Block*
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- *Inside Middle Block with Backfist Strike*
- *Knife Hand Block with Front Kick*
- *Knife Hand Block with Round Kick*
- *Knife Hand Block with Side Kick*
- *Basic Self Defense Techniques*
- *Basic Form [Formal Exercises]*

CLOSING COMMENTS

We hope you have enjoyed studying Volume Two of this Home Study Course. Practice the techniques you have learned until you can do them perfectly. Also keep reviewing the material that you have learned in Volume One.

When you have mastered both of these volumes, we suggest that you obtain Volumes Three and Four of this series. These volumes contain advanced beginners material. After completing these four volumes, you will have covered all the material necessary to obtain your Yellow Belt.

For the students who are interested in the promotion test for the Yellow Belt, please refer to the requirements that are described in the text of Volume Four.

Photographs by Marco Vega

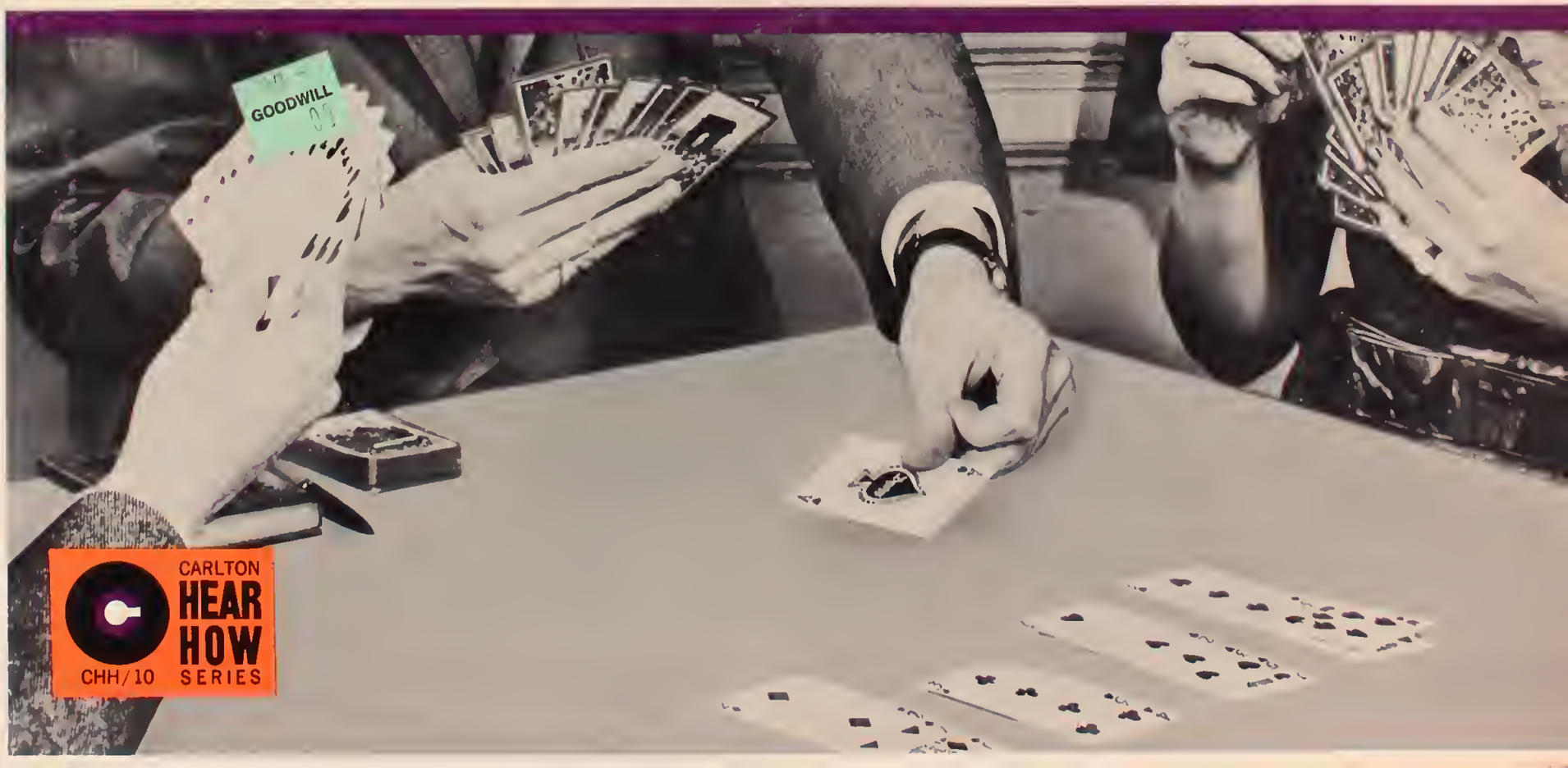
Illustrations by James Infantino

HEAR HOW TO PLAY WINNING BRIDGE

GOODWILL

OSWALD JACOBY

AMERICA'S FOREMOST BRIDGE AUTHORITY DISCUSSES BIDDING



HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY: AMERICA'S FOREMOST BRIDGE AUTHORITY DISCUSSES BIDDING

Here is one of the world's foremost bridge players, and one of America's most respected bridge teachers, serving as your private tutor. Oswald Jacoby, long recognized as one of the geniuses of the card table, presents here a simple, easy-to-follow short course in the fine art of bidding.

This discussion begins with the fundamentals, such as the point count:

A—4 points.
K—3 points.
Q—2 points.
J—1 point.

If you can add, you can bid correctly, with the help of the tips Jacoby gives you here.

The Album proceeds logically from the basics, such as the point count, upward and onward. Here are some of the bidding problems analyzed, discussed and outlined by Jacoby:

Opening bids—biddable suits; the short club; the various no-trump openers; opening two bids; pre-emptive openers.

The response—the minimum responses; double and triple jumps; forcing bids; jumps in no-trump; one-over-one; two-over one; jump shifts.

The points you and your partner need for game in the various suits, in no-trump and for slams.

Slam bidding—how to reach a slam; the Blackwood convention; other slam hints.

Overcalls
Take-out doubles
Business doubles
Lead-directing doubles

And, wrapping up this album, Jacoby tosses in a few valuable hints on the play of the hand. Although this was designed as a course in bidding, Jacoby felt that there were a few playing suggestions he had to get off his chest, so here they are.

This is an album designed primarily for the beginner, yet even experts who've heard it feel they learn something from it. Jacoby has a few strong convictions about bridge and bidding in particular which make good sense. And, too, many players feel that HEARING THE INSTRUCTIONS imbeds them in the mind much more than reading them.

So if you've just got a yen to play bridge, or if you've already started accumulating master points, Oswald Jacoby's words will be valuable to you.

But, for the beginner, they are all-important. Here, on one album, is all you'll ever need to know about bidding. Play the record over a few times. Play bridge a few times. You'll soon find you're a good bidder, and you'll thank your private tutor, Oswald Jacoby.

GLOSSARY OF BRIDGE TERMS:

CONTRACT—The agreed upon suit and the requisite number of tricks that must be made by the offensive pair in order to obtain a plus score.

BID—The opposing pairs engage in an auction. Each side makes bids, the highest and last of which obtains the contract.

POINT COUNT—A method by which the cards are evaluated so that the proper bid may be made.

TRICK—A trick consists of 4 cards, one played by each player. There are 13 tricks in the deck.

DISTRIBUTION POINTS—Points added or subtracted to the point count because of length or shortness of suits.

SUITS—There are 4 suits—Hearts, Diamonds, Clubs and Spades.

TRUMP—The suit in which the contract must be played. For a particular trick if the player does not have the suit which is led, he may win the trick by playing trump.

NO TRUMP—A contract which is played with no one suit being trump.

SHORT SUIT—A card holding of less than 3 cards in a suit.

LONG SUIT—A card holding in excess of 4 in a suit.

MAJOR SUIT—Hearts or Spades.

MINOR SUIT—Clubs or Diamonds.

BIDDABLE SUITS—Which may be bid.

SHORT CLUB—Convention.

STOPPERS—An Ax or a QJx in a suit.

SINGLETON—One card of a suit.

DOUBLETON—Two cards of a suit.

FORCING BID—A bid which requires one's partner to make another bid.

FACE CARD—Any card above the 10.

RE-BID—Any bid by a player after his first bid.

JUMP BID—A bid that contracts for more tricks than are required to be made for a minimum answering bid.

JUMP SHIFT—A jump bid in a different suit or no trump.

GAME—Eleven tricks in Clubs or Diamonds, 10 tricks in Hearts or Spades, 9 tricks in No Trump. Only tricks in excess of the first six are counted toward making the contract; Therefore another definition of game would be bids of 4 Spades or Hearts, 5 Clubs or Diamonds, and 3 No Trump.

RANK OF SUIT—The suits in order of rank beginning with the lowest ranking are Clubs, Diamonds, Hearts and Spades. In the bidding, a bid at the same trick level in a higher ranking suit meets the requisites for continuing the auction with higher bid. A bid in "No Trump" is higher in rank than a bid in any suit.

BLACKWOOD CONVENTION—An artificial system of bidding towards a slam, which gives the player who is the leading bidder information as to the number of Aces and Kings held by his partner.

SLAM—A contract of 12 or 13 tricks.

OVERCALL—A bid higher than a preceding bid by one's opponent.

DOUBLE— A double of an opponents bid is a bid announcing that if the opponent gains the contract and fails to make it, an abnormal penalty to the opponents score will result. Conversely, if the opponents make their contract, the doubler is penalized.

SET—When an opponent fails to make his contract, he is set.

OVERTRICK—An overtrick is a trick made in excess of the number required to make the contract.

DECLARER—The member of the offensive partnership who is to play the contract.

30 - 1 00 GOODWILL

CARLTON RECORD CORPORATION

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MONAURAL

SP-80570

Stories from

THE WAY OF THE WOLF

THE GOSPEL IN NEW IMAGES

11/21/10

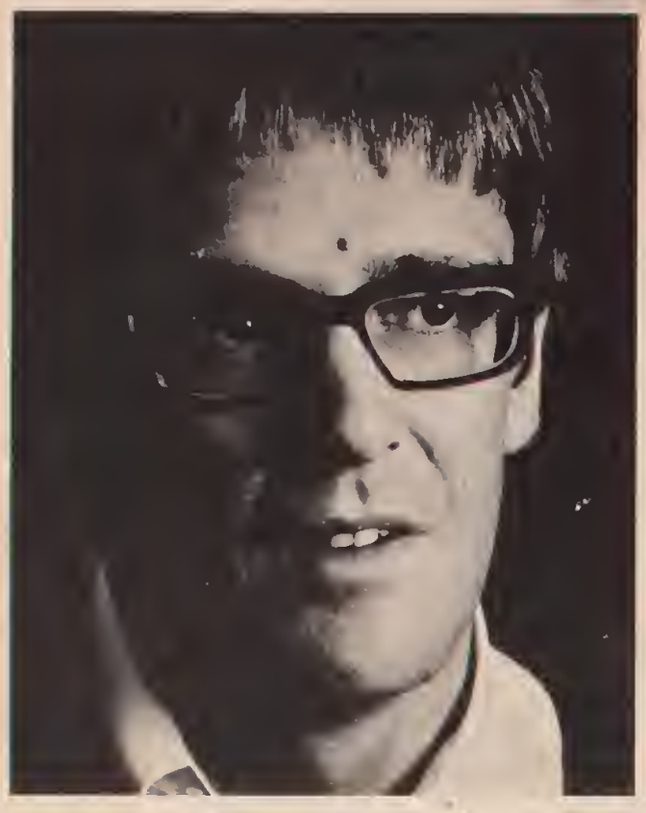
by

MARTIN BELL

The Seabury Press

High Fidelity

SP-80570



MARTIN BELL

Stories from THE WAY OF THE WOLF

THE GOSPEL IN NEW IMAGES

SIDE 1 –
1. Barrington Bunny (16:00)
2. Rag-Tag Army (5:19)

SIDE 2 –
1. Noel–The Lone Ranger (11:40)
2. Wood and Nails and Colored Eggs (6:40)

Written and Narrated by **MARTIN BELL**

Engineer: **GARY ERICKSON,** Sound 80
Minneapolis, Minnesota

Violin: **DAVID HOLLAND**
Drums: **STEVE KIMMEL**
Guitar: **DICK STUDER**
Piano: **BRUCE BARTL**

Original music composed by **MARTIN BELL**

Music arranged and conducted by **THE REV. DICK BLANK**
St. Christopher's Episcopal Church
St. Paul, Minnesota

Production Consultant to Seabury Press:
MARGARET H. ANDERSEN

Jacket design and production services:
JOHN G. FINKBINER

Martin Bell . . . what's he like? Well, he's a compelling guy – alert, perceptive, wary, graceful in motion – impressive. He's truly creative in the realm of imagery, and compulsively productive.

He composes the music and lyrics for his songs, and he narrates his own stories in such a way that when he begins with, "Once upon a time in a large forest," the ears get ready for the kid stuff . . . then all of a sudden the fact dawns that he's just delivered a fast WHAP and the time is NOW.

Of the four stories, BARRINGTON BUNNY will most likely be the one to coax a tear until . RAG-TAG ARMY puts a catch in your throat. NOEL—THE LONE RANGER is an horizontal time-line historically incised, and there is no way . . . no way . . . to miss the point that this promise is a promise of hope. Then listen carefully to WOOD AND NAILS AND COLORED EGGS. You'll need some time set aside for meditation.

It's all there – all together. There is no escape from what you hear. Sure, they're just stories, but they are really more than just stories. They are a powerful way to communicate old truths in new language . . . seasoned wine in new skins . . . his way of saying that each human being is important, and the time to learn it is now.

Oh yes, Martin Bell . . . what's he like?

Well, he's an Episcopal clergyman, a writer, musician, composer, a lecturer, psychologist, a president of a company called Spirit Images. He has established two records in swimming competition, earned a brown belt in Judo, distinguished himself as a detective for Pinkerton in Chicago and as a disc jockey in Detroit. He's married to the former Ann Parry, has two children and is a nut about movies .

What more can we say?

Proper care of this record will prolong its life and increase your listening enjoyment. Keep in special protective sleeve when not in use, avoid handling the playing surface. Wipe with record-cleaning cloth or soft, slightly damp cloth. Set phonograph for proper needle and for proper turntable speed. CHECK THE NEEDLE FREQUENTLY FOR WEAR. IF DEFECTIVE, THE NEEDLE CAN PERMANENTLY DAMAGE THE RECORD. For proper reproduction, use RIAA or similar setting.

Produced and Distributed by The Seabury Press, Inc., 815 Second Avenue, New York, N.Y. 10017

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Jim Copp and Ed Brown present

FABLE FOREST

PLAYHOUSE 202
HIGH FIDELITY

UNBREAKABLE
(with normal usage)

PLAYHOUSE 202
HIGH FIDELITY

FABLE FOREST

JIM COPP, ED BROWN RECORDING FABLE FOREST

With their first album, JIM COPP TALES, Jim Copp and Ed Brown effected a revolution.

The sophistication, humor and musical versatility that made JIM COPP TALES the most celebrated children's record of all time are now to be found in FABLE FOREST—for these two Los Angeles bachelors have again been at work—writing, composing, drawing, performing, recording, editing. And again the result is a work of art.

The fifteen songs and stories of FABLE FOREST were written by Copp, with some ideas and suggestions by Brown. Copp also composed all of the music, spoke the narrative plus all of the sixty or more voices that appear on the record; in addition, played all of the musical instruments himself. By means of the multiple recording miracle—and an amazing talent—he brings magically to life animals, fish, birds, people, even trees . . . Brown, who did the cover, combined with him to produce the imaginative sound effects—everything from the violin recital of an ant to a terrifying storm at sea.

Mr. Aesop, the original fabler, would have been delighted with the results.

FABLE FOREST:

1. WHEN THE WORLD WAS YOUNG
   Live and learn
2. INCIDENT IN THE FOREST
   Little friends may prove great friends
3. THE WEDDING
   Don't overstep yourself
4. THAT VAIN MISS CROW
   Never trust a flatterer
5. THE DOWNFALL OF SEBASTIAN FOX
   Honesty is the best policy
6. MINE! MINE!
   Keep your disputes to yourselves
7. THE FLYING TORTOISE
   Pride cometh before a fall
8. THE BALLGOWN
   Don't count your chickens before they're hatched
9. ANYTHING TO PLEASE
   You can't please everyone
10. THE ANT
    One good turn deserves another
11. THE NEARSIGHTED HERON
    Never talk to strangers
12. THE STORM AT SEA
    The grass may not be greener
13. HOW TO OUTWIT A WOLF
    Don't overestimate yourself
14. HAROLD BEAR, V.I.P.
    Nobody likes a braggart
15. EPILOGUE
    The wise remember

Critics applaud

The New Yorker: "Like a bright new star appearing amid the foolishness that is all too frequently directed at infant ears, Playhouse (a bright new recording company) brings us "Jim Copp Tales," nine very off-beat stories marked by a freshness and gaiety that haven't been encountered since the long-ago days of the young Disney."

The Billboard: "★ ★ ★ ★ Very Strong Sales Potential—Essential Inventory."

Dorothy Herron, Cleveland Press: "Whimsey that will send Jack and Jill, Sleeping Beauty and the rest of the troupe into a hurried retirement. Truly the only original thinking along these lines."

Hi Fi Review: ". . . might even be called educational if they were not such fun to hear."

Glenn C. Pullen, Cleveland Plain Dealer: "Custom-made for youngsters . . . will also entertain parents."

Roger Dettmer, Chicago American: ". . . rarity—indeed it is such, by virtue of its total excellence."

San Francisco Chronicle: ". . . appealing to adults as well as children."

Bruce George, Troy Daily News: ". . . the best group of stories for children and their sophisticated elders I have heard."

Alida H. Bothwell, Playthings: "A new hero for the youngsters, Jim Copp."

Frederic Ramsey, Jr., Saturday Review: "The multiple recording technique used by Copp and Brown is, as far as this reviewer knows, entirely novel . . . The technique is such an improvement over older methods that it may have opened up a new medium of expression."

Glamour: "Department stores all over the country grabbed it . . ."

Chick Ober, St. Petersburg Times: ". . . one of the finest we have ever heard."

Mildred Miller, Cincinnati Enquirer: ". . . a perfect Christmas gift . . ."

Henry Still, Rocky Mountain News, Denver: "One of the most charming of the new offerings . . . magical . . ."

Joan Winchell, L. A. Times: ". . . different . . . merry . . . sophisticated . . . off-beat . . ."

Recreation: ". . . wonderful record for a recreation department . . ."

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2010

THE YEAR WE MAKE CONTACT

1985 CANADA KIDS SCI-FI -8-

KSS 5053

2010
THE YEAR WE MAKE CONTACT

Nine years had passed since Commander David Bowman had mysteriously disappeared on his 2001 mission to Jupiter.

Many questions remained unanswered:

- *Was Bowman really dead?*
- *Why did HAL, the talking, thinking computer, malfunction, killing the crew?*
- *What was the unsolved mystery of the black monolith, still beaming signals from the Moon towards Jupiter?*

Travel with the joint American-Russian crew as they head for Jupiter... and find answers too startling to be believed!

Adapted by Jonathan A. Zimbert
Based on the MGM/UA motion picture
Produced by John Braden
Published by Elegante Music (CAPAC)

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C-20

BOBBY and BETTY

go to the

MOON

a boy and girl take a recorded

LUNAR SPACE ADVENTURE

HAPPY HOUSE records

C-20 BOBBY AND BETTY GO TO THE MDON

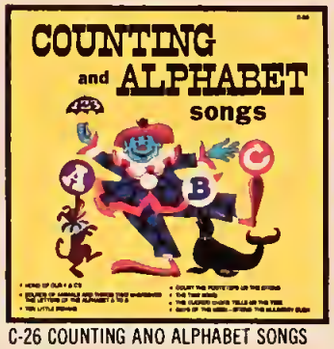
C-21 HEAR ANO TELL

C-22 SING A LONG

C-23 RAG DOLL'S ADVENTURES

C-24 HANSEL AND GRETEL

C-25 ALICE IN WONOERLANO



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C-27 FAVORITE BEOTIME STORIES

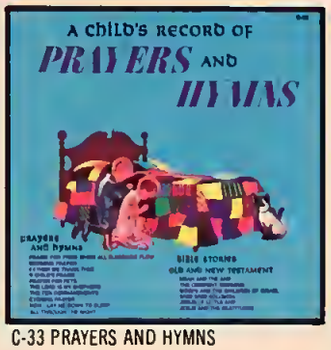
C-28 NUTCRACKER SUITE

C-29 SNOW WHITE

C-30 GILBERT ANO SULLIVAN

C-31 FUN ON A RAINY DAY

C-32 HAPPY BIRTHDAY PARTY SONGS



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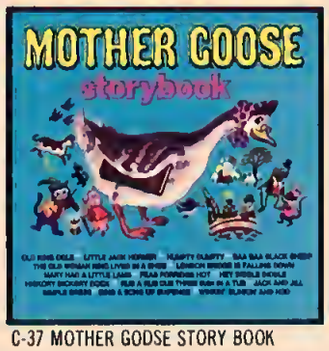
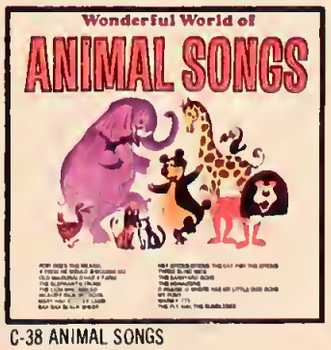
C-34 TREASURE ISLAND

C-35 SONGS AT WESTERN CAMPFIRES

HAPPY
MONSTERS
FUNNY SONGS SOUNDS AND STORIES ABOUT A PLEASANT
ADVENTURE INTO THE IMPOSSIBLE LAND OF DOOG!
A PLACE WHERE ONLY DOOG CHILDREN CAN VISIT
AND TALK WITH THE HAPPY MONSTERS
C-36 HAPPY MONSTERS



C-37 MOTHER GODSE STORY BOOK

C-38 ANIMAL SONGS

C-39 LET'S HAVE A PARADE

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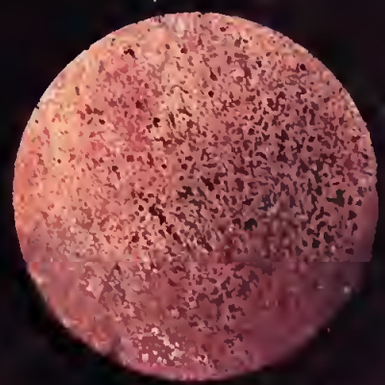
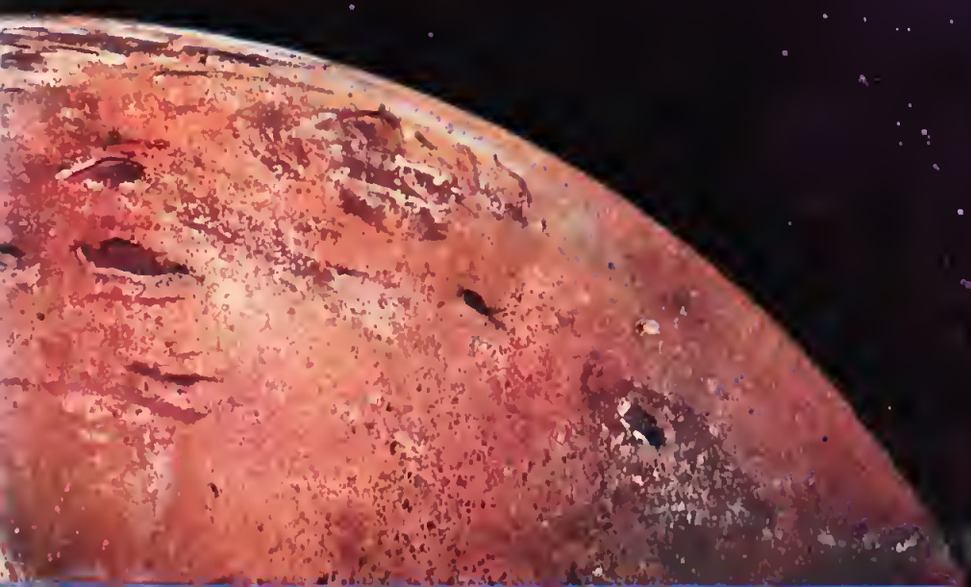
LUMIÈRE

...a science-fantasy fable



story & music by
CRIS WILLIAMSON

illustrated by
VIIDO POLIKARPUS



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LUMIÈRE

...a science-fantasy fable with story and music by CRIS WILLIAMSON,
for children and adults of all ages.

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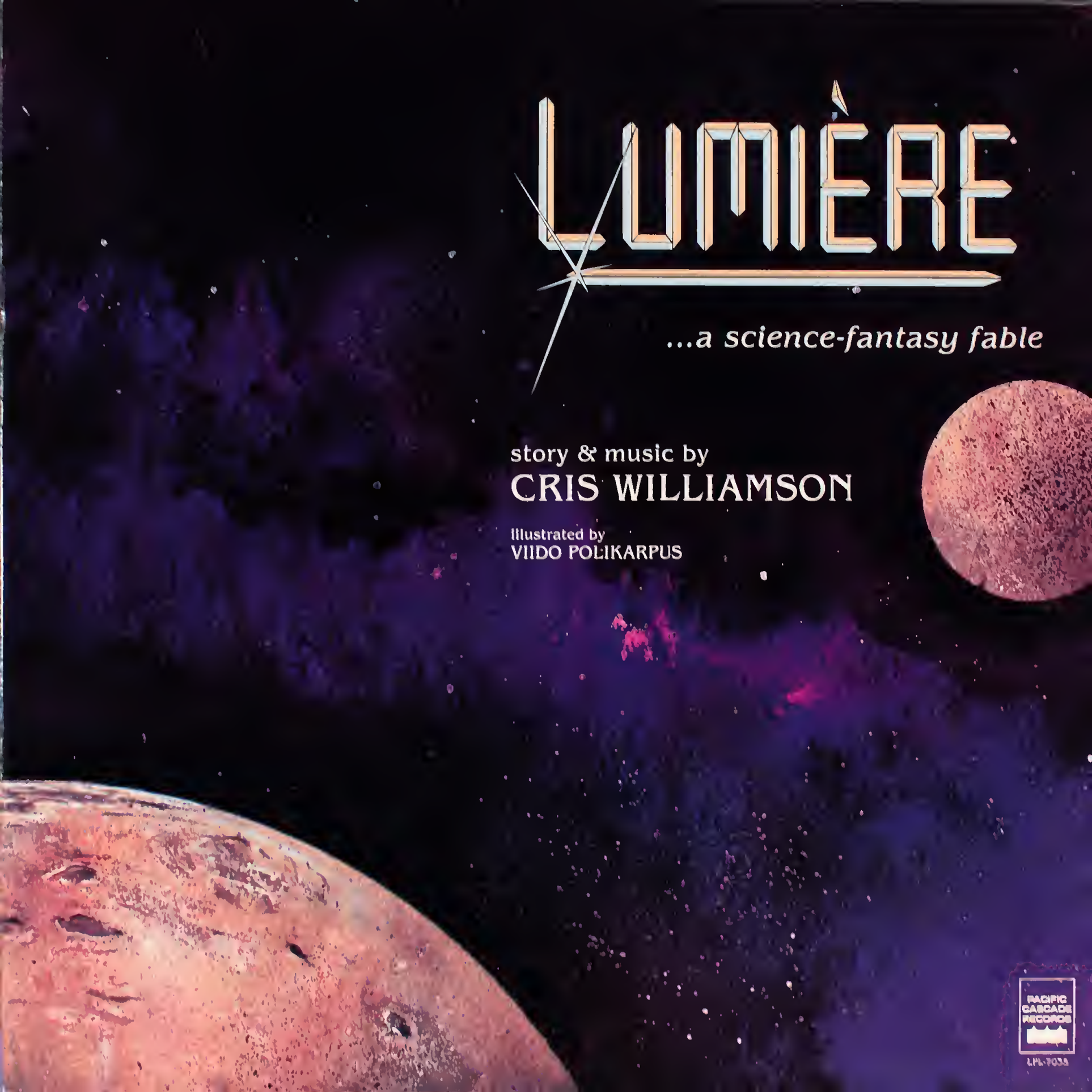
LUMIÈRE
...a science-fantasy fable
story & music by
CRIS WILLIAMSON
illustrated by
VIIDO POLIKARPUS
PACIFIC CASCADE RECORDS
LPL-7033

LUMIÈRE

...a science-fantasy fable with story and music by CRIS WILLIAMSON,
for children and adults of all ages.

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PACIFIC CASCADE RECORDS

LPL-7035

$ 8.00
SPACE: 1999
THE EXCITING NEW HIT TV SERIES
3 Exciting Stories:
•BREAKAWAY
•DEATH'S OTHER DOMINION
•MISSION OF THE DARIANS
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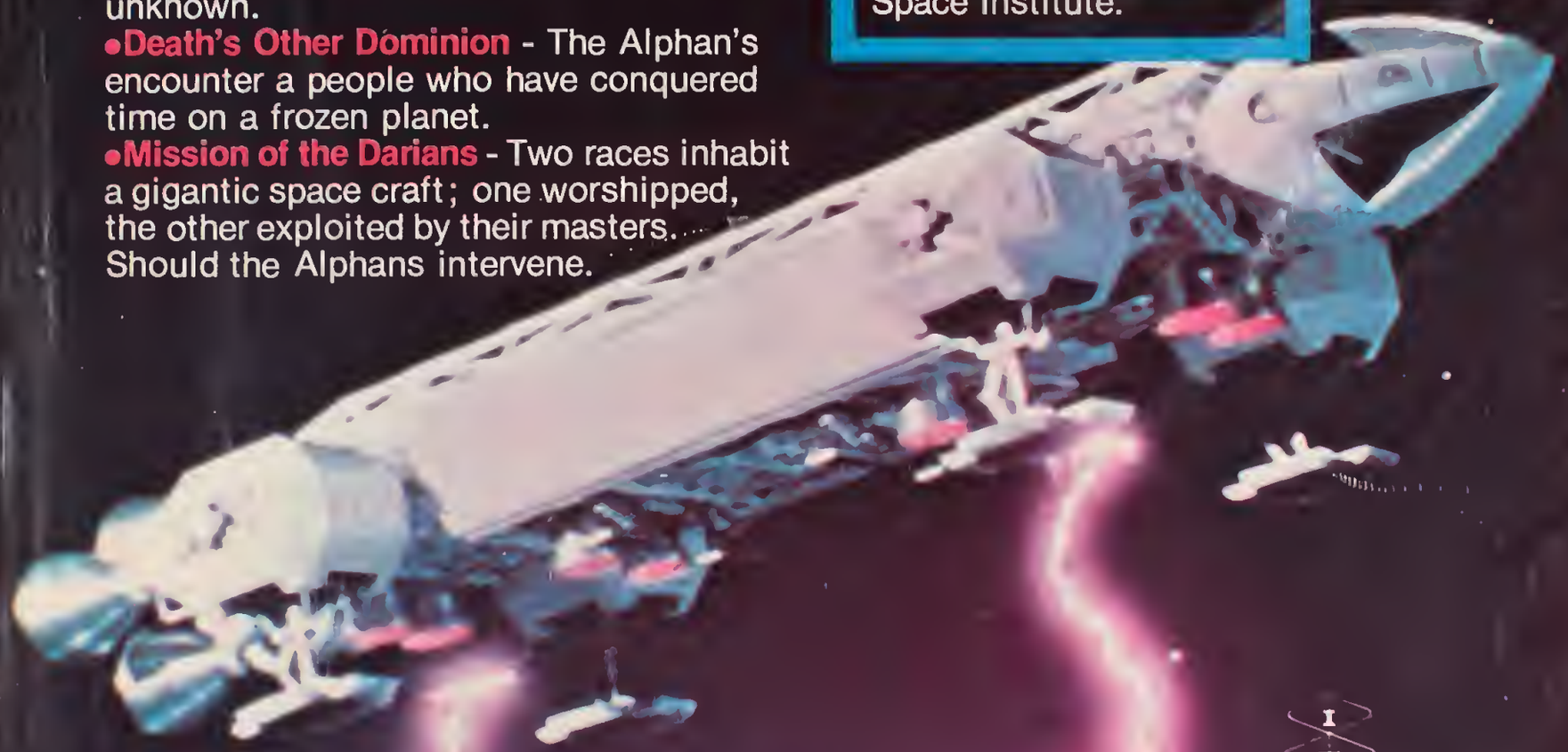
SPACE: 1999

Three action - adventure stories of the future from the spectacular new hit television series...SPACE: 1999.

- **Breakaway** - The crew of Moon Base Alpha begins their fantastic journey into the unknown.
- **Death's Other Dominion** - The Alphan's encounter a people who have conquered time on a frozen planet.
- **Mission of the Darians** - Two races inhabit a gigantic space craft; one worshipped, the other exploited by their masters. Should the Alphans intervene.

We are pleased to report that SPACE: 1999 won a "Recommended Viewing" commendation from Dr. Wernher von Braun, president of the National Space Institute.



ITC
INDEPENDENT TELEVISION CORPORATION
AN COMPANY

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an adventure story in sound

#3

adventure stories in sound:

The thrill of hearing a story come alive via the spoken word, even in this day of television, is still a large part of a child's education. There is something magic in a child's mind being able to imagine scenes and locales by the suggestion of spoken words. The use of imagination is the first step in the development of the creative mind.

These "adventure stories in sound" were conceived for three reasons. The first reason is one of simple pleasure. The art of story telling, be it narration or the acting out of dialogue, is one of the oldest and most enjoyable in the world. Listening to a story, especially one of adventure spiced with danger, opens the mind's eye to the world that exists beyond our four walls. It is pleasure that cannot be obtained through any other means.

The second reason for the creation of this series is to acquaint the non-reading child with some of the most famous literature in the world. Through these condensations, augmented with sound effects and music, one becomes familiar with the dialogue and actions which have made these stories classics of adventure tales.

The third reason, and perhaps most important, is to evoke a curiosity in the child to explore these stories in their written form. The aim is to create a desire in the child to read these stories and others as well.

This series is really a set of plays without the visual aspect. They offer both background material and the dramatic action of the story being told. Full advantage of recently developed sound technology has been taken in producing these records.

This series ably demonstrates how learning can be a thing of excitement and enjoyment.

THE FIRST MAN IN THE MOON

Cast of Characters:

Professor Wendige . . . . . Dutch scientist experimenting in telegraphy.

Mr. Bedford . . . . . One of the first men to visit and return from the moon.

Professor Cavour . . . . . Inventor of the ship that made the moon trip and now prisoner of the moon men.

Somewhere in Holland in 1900, Professor Wendige tries unsuccessfully to receive messages on his telegraph equipment. The messages are from Professor Cavour, who is a prisoner on the moon, and there is quite a bit of interference in the transmission. His efforts are interrupted by a knock on the door and a visit from Mr. Bedford, whose arrival from America has been long awaited. Mr. Bedford made the moon trip with Professor Cavour and was forced to return to earth without him. He has heard that Cavour is still alive through the code messages Professor Wendige has been receiving. Both Bedford and Professor Wendige have been asked by their respective governments to keep the facts regarding the moon trip a secret from the general public.

At Professor Wendige's request, Mr. Bedford begins to relate the events that led to the moon trip. About a year and a half before, Mr. Bedford's neighbor was Professor Cavour. While at home one night, Mr. Bedford heard a giant explosion and saw his neighbor's house torn from its foundation and hurtling into space. He ran out to help and saw Professor Cavour unhurt and, strangely, quite pleased with what had happened to his house.

Professor Cavour was asked to spend the night with Mr. Bedford and proceeded to tell him what has happened to the house and why. In his experiments, he had created a gas, which he calls "cavourite", that cancels out gravity in everything except human beings. Without his knowing, some of the gas had leaked out of his laboratory and filled his house. The house, freed from the gravity of the earth, flew off into space. Professor Cavour was delighted that his gas worked and disclosed his plan to use it to fly to the moon. Cavour explained that although "cavourite" will not affect human beings, it can degravitate any kind of material and if human beings are inside an object, they will be taken along when the object frees itself from gravity. Cavour's plan is to build a glass sphere overlaid with metal. There is to be a hollow space between the metal and the glass sphere into which the gas will be released. The metal outer covering will be in the form of shutters, controlled from within the sphere which will release the gas, thus enabling him to navigate the sphere.

In a year's time, the space vehicle is built. Mr. Bedford, intrigued with the plan has helped the professor in building it. When it is finished, Professor Cavour asks Mr. Bedford to accompany him on the first trip to the moon. Mr. Bedford agrees and they set off on this exciting adventure.

The trip itself is uneventful. Professor Cavour's careful plans and his invention have worked and the trip to the moon is accomplished without any problems. Upon landing on the moon, Cavour and Bedford emerge from the sphere and go out to explore. It is early morning on the moon and the professor notes that the temperature which has been below zero has quickly risen to eighty degrees above zero within a few moments. Because of the extreme temperature range, plants on the moon achieve a full month's growth within a day. Both men see the plants grow before their eyes to a height which dwarfs them and their space sphere. Suddenly, on a ridge there appear giant cows. The plant field in which they have landed is a pasture and the cattle have come to feed. Behind the cattle appear giant moon men, shaped like huge ants. The professor and Mr. Bedford try to hide behind the rocks, but are seen by the moon men who capture them.

The moon men do not speak English, but communicate by a series of high pitched signals and direct the two men into a cave that runs beneath the surface of the moon. The professor and Bedford are knocked unconscious and awake to find themselves with their legs chained.

They are trying to free themselves when the moon men appear and signal them to come with them. Cavour and Bedford follow and walk through several caves until they come to a large room filled with slaughtered cattle. It is then that they realize the moon men intend to slaughter them also. Bedford has, meanwhile, loosened his chains and he and the professor try to escape, pursued by the moon men. They find a passageway through which they see daylight and run to the surface. They know they must get back to the sphere before the sun sets or they will instantly freeze in the frigid night temperature of the moon. They set out to find the sphere and agree that whoever reaches the sphere must take off before the sun sets fully. Mr. Bedford locates the sphere first and waits for the professor. But the last rays of the sun are slowly fading. Bedford does not know if Professor Cavour has been recaptured by the moon men, or if he has frozen to death, but he must take off.

The story of the trip is not believed by Bedford's government and since the last of the "cavourite" gas was used up in the return trip to earth, there is no way of finding out what happened to Professor Cavour. The professor's notes for the formula of the gas are incomplete, so no more gas can be made. Then, Bedford hears that Professor Wendige has been receiving messages from Cavour on the moon via his experimental equipment and hurries to Holland to consult with him.

The telling of this strange story is suddenly interrupted by the resumption of signals on Wendige's telegraph. It is Professor Cavour, still alive, but captured by moon men, whom he calls "Selanites". These Selanites are a more intelligent race than the moon men Bedford had seen. The Selanites live in the center of the moon in huge cities on the shores of a large sea. They had found that the climate on the surface of the moon was not liveable and had moved inside the moon centuries before. Professor Cavour relates that they are further advanced scientifically than the earth. He had thought they were friendly, but has found out that they plan to fly to earth, destroy mankind and colonize the earth because the resources on the moon are dwindling fast and they must find another place to live. For their invasion of the earth, they only lack a fuel for their space vessels. They have been holding Professor Cavour as a prisoner in order to obtain his formula for the "cavourite" gas. Professor Cavour expresses his fear that the Selanites are growing impatient because he is withholding the formula. Just as he starts to transmit the formula to Professor Wendige and Mr. Bedford, the Selanites come for him and his message is cut off.

Professor Wendige and Mr. Bedford are stunned by the news of the planned invasion and are determined to warn the world, even though no one will believe the story. Despite their promises to their governments to keep this story a secret, Professor Wendige and Mr. Bedford decide to write a book which tells the unbelievable story and have it published so that mankind will know of the danger that it faces.

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Art Robert Gleisek
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adventure records AR

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Indiana Jones... American archeologist... adventurer... seeker of the Lost Ark of the Covenant wherein lie the stone fragments of the Biblical Ten Commandments.

It is 1936, the world uneasily awaiting a terrible tomorrow of war, and the search is on for the sacred Ark, a vessel said to contain untold power, a promise of invincibility for whoever possesses it. Indiana Jones will pursue the Ark of the Covenant halfway around the world, from the bitter high cold of Nepal to Egypt, where the answer to the mystery has slept in the sands for centuries.

But it is 1936, and Indiana Jones does not search for the Ark of the Covenant alone. The long shadow of the Nazi Swastika intrudes at every turn with a spidery resolve to grasp the mystical power for itself and envelop the world in darkness. 1936. A pivotal historical moment. It is, perhaps, soon to be the last time Right and Wrong, Good and Evil, will ever be so clearly defined... shall it be a future of darkness, or a future of light?

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Credits

A STEVEN SPIELBERG Film
A LUCASFILM LTD. Production
A PARAMOUNT PICTURES Release

Produced by FRANK MARSHALL
Directed by STEVEN SPIELBERG
Executive Producers: GEORGE LUCAS and HOWARD KAZANJIAN

Screenplay by LAWRENCE KASDAN
Story by GEORGE LUCAS and PHILIP KAUFMAN

Music Composed and Conducted by JOHN WILLIAMS
Performed by the LONDON SYMPHONY ORCHESTRA
Published by BANTHA MUSIC/ENSIGN MUSIC CORP. (BMI) 1981

Novelization from Ballantine Books

FEATURING THE VOICES OF:
HARRISON FORD, KAREN ALLEN, PAUL FREEMAN, JOHN RHYS-DAVIES, DENHOLM ELLIOTT, RONALD LACEY, WOLF KAHLER, ALFRED MOLINA, DON FELLOWS, WILLIAM HOOTKINS, GEORGE HARRIS, TUTTE LEMKOW and FRED SORENSON

Produced for Records by TOM VOEGELI
Script Adaptation and Liner Notes by SALLY GORDON and NORMAN W. MERRILL

Sound Design: BEN BURTT
Sound Effects Technician: GARY SUMMERS

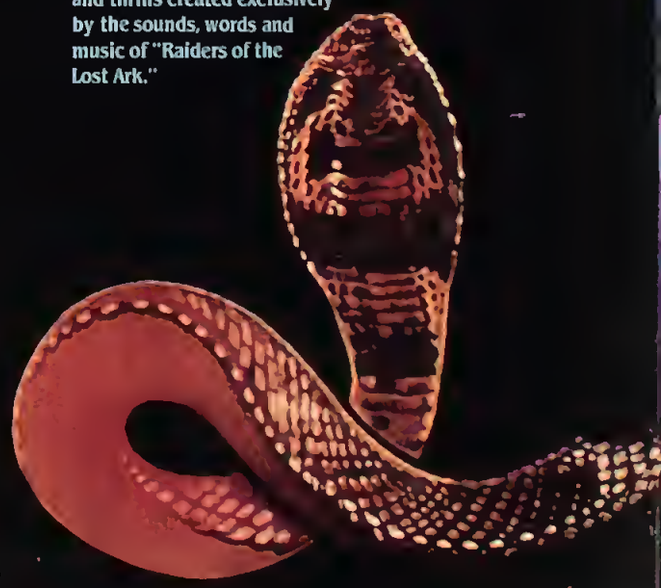
Front Cover Illustration: DREW STRUZAN
Art Direction and Design: RIO PHIOR and MELANIE PAYKOS

Engineer: TOM VOEGELI
Assistant Engineer: TOM MUDGE
Adaptation and re-mixing at: Studio M, Minnesota Public Radio, St. Paul, Minnesota

Mastering Engineer: BERNIE GRUNDMAN, A & M Records
With special thanks to ROBERT M. GREBER, HOWARD KAZANJIAN, TERRY CHOSTNER, ROBERTO McGRATH, KERRY NORDQUIST, SALLY GORDON and BEN BURTT

Attention

This album has been specially designed to give you a unique listening experience. With your imagination as the guide, get ready to feel the excitement and thrills created exclusively by the sounds, words and music of "Raiders of the Lost Ark."



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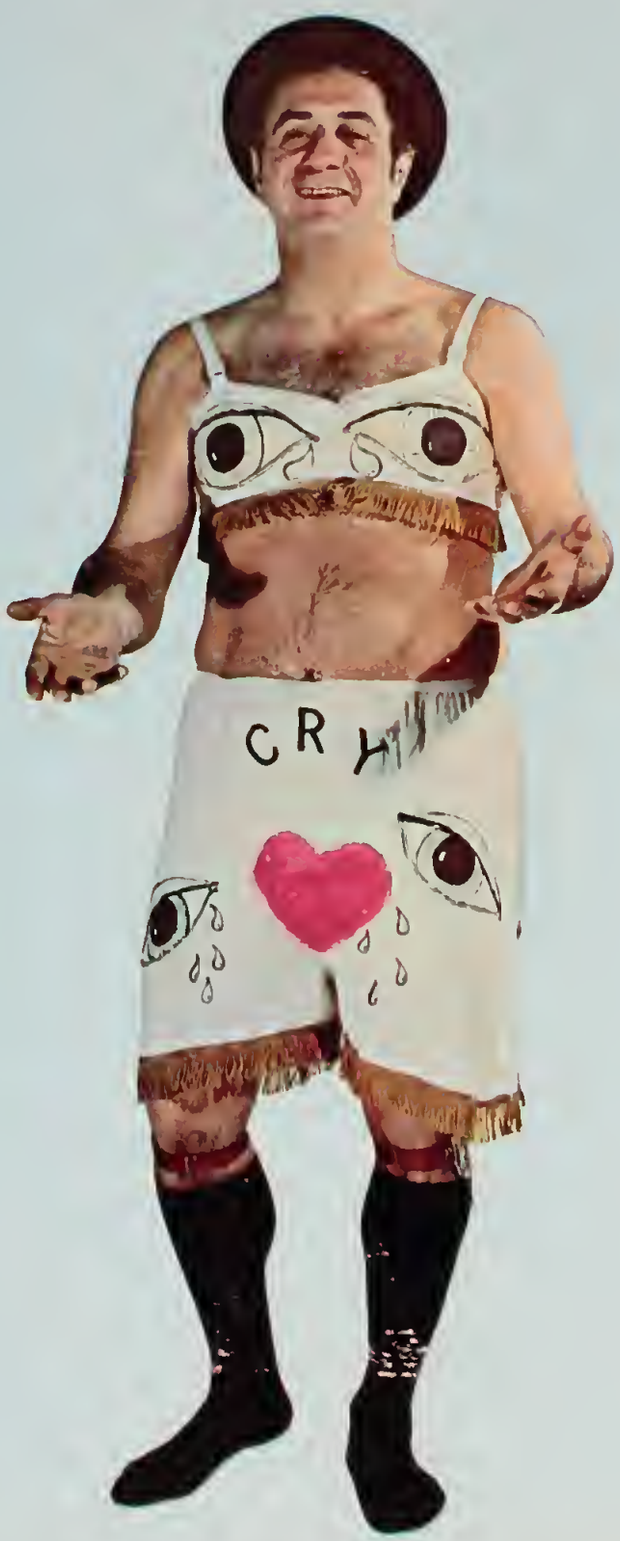
LITTLE CAESAR HOUR



To Genny
Best Wishes
"No Shit"
Little
Caesar

Recorded Live

STEREO

CSS 12

LITTLE CAESAR HOUR

"Caesars Hour" is an album made for all you mature minded people who understand and enjoy "risque" humor

"Little Caesar" is a relatively new name in the entertainment field, but his professional approach and finesse have been lauded by many veterans who are amazed at his natural sense of timing and delivery

"Little Caesar" reveals a more serious side when he renders a deeply-felt and sentimental ballad in this album

This sensitivity to life began in the early years of his life which started in 1925 in the North End of Hartford

"Caesar" has traveled all over the Country, and has appeared in clubs up and down the East Coast, but always returns to the City of Hartford that he loves most.

By popular demand, he has been held over for a record breaking engagement of 26 weeks where he was engaged for one

The "risque" antics of this very funny comedian raised a few eye-brows at Rodney Dangerfield's Club and the African Room in New York, but where he may have shocked his audience, he never failed to entertain and left them asking for "more"

Everyone can find a little of himself in this "risque" approach to life, that his personable personality and appearance makes so easy to accept

The love "Caesar" feels for his audience shows through in every performance, and his greatest reward is the laughter he hears at this time in our Country when there is so little to laugh at

At every performance there are free "ear plugs" offered to the more finicky, but have never been used because no one wants to miss hearing about the things that life is all about More often they are taken for souvenirs of a memorable evening

Recorded Live

Tower Communications

A
HIGH FIDELITY
LONG PLAYING
RECORDING
33⅓ RPM

Jeppesen & co.

TOWER COMMUNICATIONS

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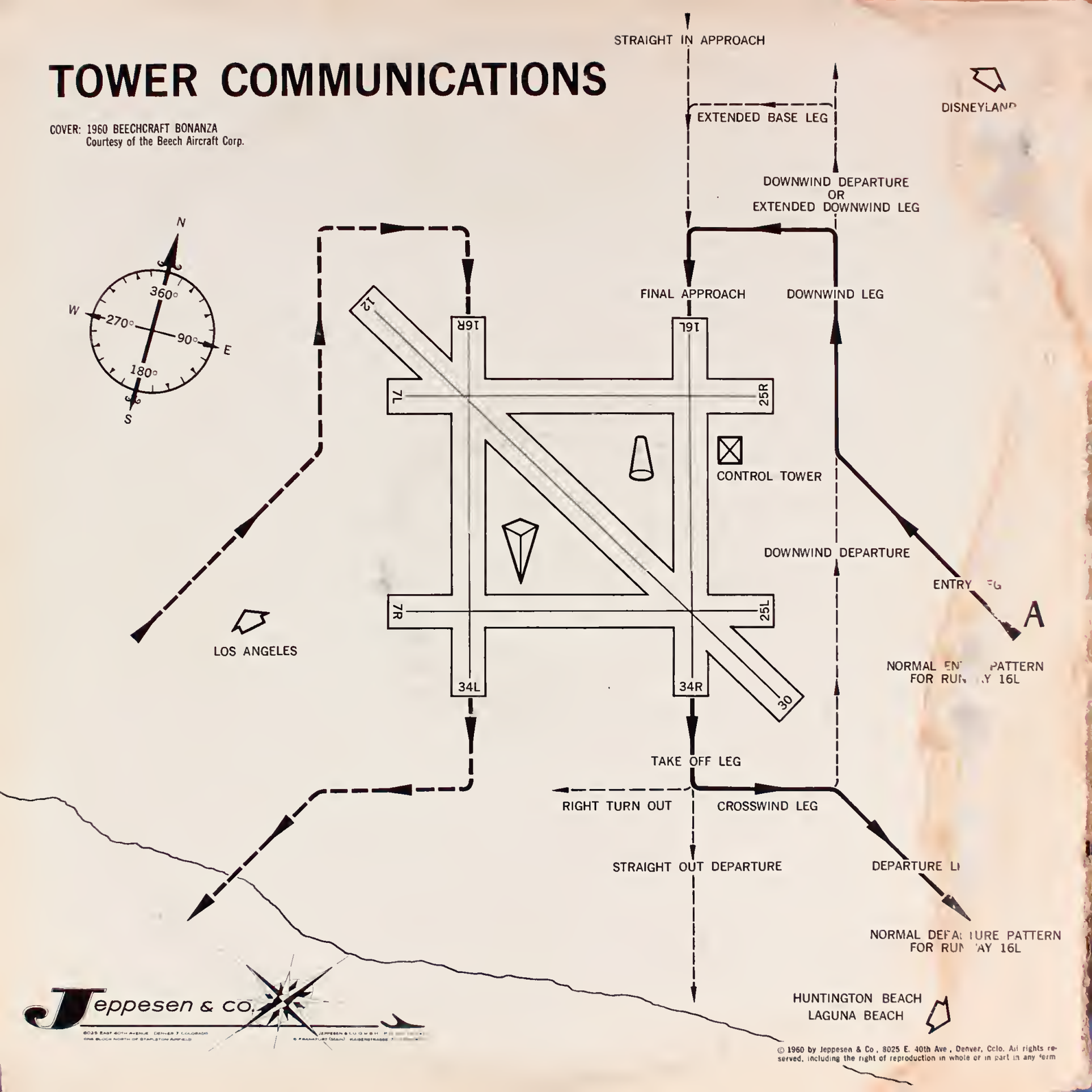

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DR. CECIL OSBORNE

Dr. Cecil Osborne, West Coast director of Yokefellows Incorporated, pastor of the Burlingame First Baptist Church for 27 years, has over 2000 hours in group leadership. His influence on the group movement of our time is singularly significant. Dr. Osborne has pioneered in the use of spiritual growth inventories and tests. His important contribution to the Christian Church in the form of giving breadth and depth to the Yokefellow Movement through psychological tests is incalculable.

His integration of psychological and theological concepts, philosophies and methods has rendered more effective both disciplines in meeting the challenge and stress of our times. His meaningful techniques discussed in this interview will be an aid to all who seek growth and dimension in their lives. History has yet to write the ultimate significance of his contributions.

THE ENCOUNTER SERIES . . .

In keeping with the movement of our times toward group therapy and its trend to supplement the one to one relationship of psychotherapy and counseling with the multi-encounter of group process we offer this series. We are bringing the founders and leaders of this great movement to the public so that the finest experiences in their related fields may be made available to group members and their leaders. The Encounter series deals with the history of the group movement, its present role in the fields of psychotherapy, education, religion, and the family. The purpose of the series is to discuss the dynamics of group process and the problems encountered in establishing and maintaining a group.

The interviewer for this series is the Reverend Joseph B. Kennedy, Marriage, Family and Child Counselor of Lodi, California. As a group therapist with many hours of group work, his questions are those being asked by member and group leaders everywhere.

This series was recorded by Audio Unlimited, P. O. Box 682, Lodi, California. Phone 369-5800. With the purchase of additional professional audio equipment AU can now produce records as well as conference recording and duplication. AU has done an outstanding job of recording choirs, pipe organs, and orchestras as well as interviews on psychological and theological subjects. For information about your specific application contact the above address.

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LOOKING YOUNG FOREVER

THROUGH THE ASHER SNIDER
SYSTEM OF ISOMETRIC
FACIAL MUSCLE EXERCISES

The Secret to Youth and Beauty

LOOKING YOUNG FOREVER

thru

The ASHER SNIDER SYSTEM of ISOMETRIC FACIAL MUSCLE EXERCISES

with 5-minute-a-day exercises

NATURE'S ONLY METHOD FOR RESTORING AND REJUVENATING THE YOUTHFUL CONTOURS OF THE FACE

I am firmly convinced, that one has to believe in this method, and in the results. For this method has a great deal to do with the power of the mind. For whatever you believe, so it shall be . . . the results are commensurate to the desire.

I would also like to state this fact. There isn't anything, as far as is known, that will provide the benefits and results that nature's only method of facial isometrics will do.

First . . . to get results from this method, you must become *aware* and conscious of your facial muscles and expressions, and the effect they have on your facial appearance. Then thru this awareness, make one change and control your facial habits and patterns, and thereby change your face.

You will also become aware, and observe the facial flaws and faults of other people around you. These observations will make you realize why people's faces take the shapes and forms that they do. Secondly, it is easier to prevent lines that it is to eliminate them.

The first thing in the approach to your facial faults, or corrective facial muscle exercises, is to discover what is creating your particular faults, or the underlying factors that are causing them, and thereby eliminating them. It is hardly fair to expect to correct your facial problems, when you continue to put them in.

The state of your face is a good indication of what you think and feel, not only of your face, but of yourself entirely. For if you thought well of yourself, the care of your face and your appearance would be of prime importance to you.

In my method, I do not consider the skin of the face as separate to the facial muscles. To me they are one and the same. It is impossible to move the skin of the face without a facial muscle, as practically all the facial skin is attached to the facial muscles. The theory of my method being, that the condition of the skin, is the result of the tonus of the facial muscles. Tonus in a healthy muscle indicates that the muscle at all times is in a slight state of contraction.

This means that when you have flabby, loose muscles, you have flabby, loose skin. But when you have *tight* muscles, you have *tight* skin.

I would also like to emphasize this fact. There is no possibility of ever putting a wrinkle or a line into your face with this type of exercise. These are designed to prevent and eliminate wrinkles. One of the chief principles of these facial exercises is that, at no time, when doing an exercise, is a line, or a break, allowed to appear in the face.

If a line is detected, then the exercise is being done incorrectly, and the position of the exercise should be adjusted to its correct position. All movement in these exercises is a rounded forward movement. This contours the face.

There is never any stretching of the muscles at any time. Muscles are extended to their normal extension, held in the one position, then the muscle is contracted.

This shortens and thickens the muscle and thereby tightens the skin. The idea is, that by shortening the facial muscles, thru these exercises and restoring the contours of the face, the result is a natural lift to the face. All this coupled with a pleasant expression, will give you a more youthful appearance.

It is now agreed, that practically all facial wrinkles are self-induced. If people would treat their face as tho it were something rare, priceless and irreplaceable, they would hesitate in doing a great many things that are advocated, and thereby, would take better care of their face.

I would like to repeat, that no other method known, is comparable in results, cost and permanency to this method of facial muscle exercises. It is the only method that will produce lasting results and help keep the facial muscles young and active.

(continued on inside cover)

Mr. Asher Snider is a world famous beauty authority and the foremost exponent of Facial Isometrics. He has been an instructor and lecturer in the field of Facial Isometrics for over thirty-five years, and has authored many books on the subject.

The Snider system, which originated in Germany, applies the Science of Isometrics to the reshaping and remolding of the face. Mr. Snider is the only man in America today teaching The Isometric Facial Program, and thousands of women have attended his courses.

As living proof that Mr. Snider's system contains not merely words but a method that works, we invite you to take a close look at the lovely, youthful-looking, truly ageless model who appears on the front cover and the illustrated photo chart. She is none other than Mrs. Asher Snider, actually 45, an enthusiastic and ardent devotee of the Snider Method!

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THE NEW GENERATION

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BOO BOOP

BAA BAAP

LOU CARY
THE NEW GENERATION
"BEE-BEEP BAA-BAAP BOO-BOOP"

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OREGANO
THEY'RE DEPRESSED
DIFFERENT COUNTRIES
MARCO POLO
CORN BEEF and CABBAGE
SAINTS
POST DATED CHECK

Side B
VEGAS-ATLANTIC CITY
TWO MUTES
SOUTH PHILLY
ITALIAN PEOPLE
DIFFERENT ORGANIZATIONS
THE PRESIDENTS
THE MOON
CRIME
THE WEIGHT
ROLL OF TOILET PAPER

LOU CARY Says and does things that most people would like to do and say if they had the wit and the nerve.

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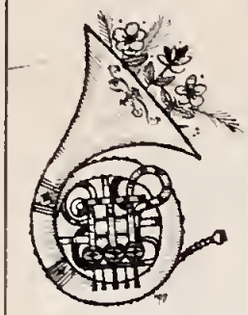
A 

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Mozart: Symphony No. 36 in C major (K. 425) ("Linz")
Mozart Bicentennial Commemorative Issue 1756-1956
Royal Philharmonic Orchestra, Sir Thomas Beecham, Bart., Conductor
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Bach: Volume IV—Albert Schweitzer, Organ
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Prelude and Fugue in E minor
Prelude and Fugue in A minor
Prelude and Fugue in C major
Prelude and Fugue in C minor (ML 5040)
Bach: Volume V—Albert Schweitzer, Organ
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Prelude and Fugue in A major
Prelude and Fugue in F minor
Prelude and Fugue in B minor (ML 5041)
Bach: Volume VI—Albert Schweitzer, Organ
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Mozart Bicentennial Commemorative Issue 1756-1956
Bruno Walter conducting the Columbia Symphony Orchestra
"Lp" ML 5002

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Bruno Walter's Actual Rehearsals and Finished Recorded Performance of Mozart's Symphony No. 36 in C major (K. 425) ("Linz")
Bruno Walter conducting the Columbia Symphony Orchestra
With orchestral score and notes by Neville Cardus
Set SL 224 • 2-12"

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Mozart: Sonata in E-flat major for Violin and Piano (K. 481)
Joseph Szigeti, Violin; George Szell, Piano
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Bizet: L'Arlesienne Suites No. 1 and No. 2
The Philadelphia Orchestra, Eugene Ormandy, Conductor
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The Philadelphia Orchestra, Eugene Ormandy, Conductor.
7" Extended Play Single A-2094

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The Philadelphia Orchestra, Eugene Ormandy, Conductor.
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RUGOLOMANIA—
PETE RUGOLO and his Orchestra:
Gone with the Wind • In a Sentimental Mood • Bobbin' with Bob • Four-Twenty A. M. • Little White Lies • Me Next! • Bongo Dance • Intermezzo • Montevideo • I've Had My Moments • Everything I Have Is Yours • Hornorama. "Lp" CL 689 • Extended Play Set B-523 (abridged) • Extended Play Single B-2075

JUMPIN' AT THE WOODSIDE—
A BUCK CLAYTON JAM SESSION:
Rock-a-bye Basie • Jumpin' at the Woodside • Blue and Sentimental • Broadway. "Lp" CL 701 • Extended Play Set B-528 (abridged) • Extended Play Single B-2089

DIXIELAND—
EDDIE CONDON and his All-Stars:
At the Jazz Band Ball • Ol' Man River • I'll Be a Friend with Pleasure • Singin' the Blues • Fidgety Feet • From Monday On • I'm Comin' Virginia • Royal Garden Blues • Louisiana • Jazz Me Blues. "Lp" CL 719 • Extended Play Set B-539 (abridged) • Extended Play Single B-2083

ERROLL GARNER PLAYS FOR DANCING:
We've Got My Love to Keep Me Warm • Can't Help Lovin' Dat Man • Stompin' at the Savoy • Out of Nowhere • It's the Talk of the Town • Sweet Sue—Just You • Cheek to Cheek • Please Don't Talk About Me When I'm Gone • The Petite Waltz • The Petite Waltz Bounce "Lp" CL 667 • Extended Play Single B-2040

JAZZ SESSION—
HARRY JAMES and his Orchestra:
Anything • One for My Baby • Marchin' • Tenderly • Moonlight Fiesta • Route 66 • I'll Remember April • Concerto for Clarinet • Bali Ha'i • Stealin' Apples • Perdido • Queen of the Mambo. "Lp" CL 669 • Extended Play Set B-502 (abridged) • Extended Play Single B-2041

DELICADO—
PERCY FAITH and his Orchestra:
Delicado • Gaviotta • Jungle Fantasy • Caribbean Night • Wow! Wow! Wow! • Oye Negra • Jamaican Rhumba • The Minute Samba • Ching Ching-a-ling • Funny Fellow • Cu-tu-gu-ru • Enlloro. "Lp" CL 681 • Extended Play Single B-2042

AN EVENING WITH LIBERACE:
"Yakety-yak" Polka • Begin the Beguine • Cement Mixer • Slaughter on Tenth Avenue • Tico-Tico • Sophisticated Lady • Cumana • Lover • Chopsticks • The Old Piano Roll Blues • Indian Love Call • Mexican Hat Dance. "Lp" CL 682 • Extended Play Single B-2043

TWELVE SHADES OF BLUE—
WOODY HERMAN and his Orchestra:
Blues in the Night • My Blue Heaven • Blue Flame • The Blues Are Brewin' • Blue Prelude • In the Blue of Evening • Blue Moon • Am I Blue • Under a Blanket of Blue • I Gotta Right to Sing the Blues • I've Got News for You • Between the Devil and the Deep Blue Sea. "Lp" CL 683 • Extended Play Set B-513 (abridged)

UPRIGHT AND LOWDOWN—Boogie Woogie, Barrelhouse and Blues, Pete Johnson, Albert Ammons, Meade Lux Lewis, Joe Turner, Henry "Red" Allen, Harry James, Mary Lou Williams, James P. Johnson, Jimmy Yancey and Champion Jack Dupree:
Boogie Woogie • Shout for Joy • Bear Cat Crawl • Goin' Away Blues • Roll 'Em Pete • Boogie Woogie Prayer • K K Boogie • Boo-Woo • Woo Woo • Home James • Jesse • Little Joe from Chicago • A-Flat Dream • Bear Trap Blues • Dupree Shake Dance. "Lp" CL 685 • Extended Play Set B-519 (abridged) • Extended Play Singles B-2047 and B-2048

DANCING AFTER MIDNIGHT—CLAUDE THORNHILL and his Orchestra:
Snowfall • Love Tales • Robbin's Nest • Moments Like This • La Paloma • Alt Wien • Autumn Nocturne • I Don't Know Why • Yours Is My Heart Alone • Rock-a-bye Bay • Polka Dots and Moonbeams • Let's Call It a Day. "Lp" CL 709 • Extended Play Set B-537 (abridged) • Extended Play Single B-2056

NIGHT IN MANHATTAN—LEE WILEY with Bobby Hackett, Joe Bushkin, Cy Walter and Stan Freeman:
Manhattan • I've Got a Crush on You • A Ghost of a Chance • Oh! Look at Me Now • How Deep Is the Ocean • Time on My Hands • Street of Dreams • A Woman's Intuition • Sugar • Any Time, Any Day, Anywhere • Soft Lights and Sweet Music • More Than You Know. "Lp" CL 656 • Extended Play Single B-2002

FRANKIE CARLE AND HIS GIRL FRIENDS:
Ida • Charmaine • Margie • Louise • Mexicali Rose • Sweet Lorraine • Liza • Diane • Rose Marie • Josephine • Estelle • If You Were the Only Girl. "Lp" CL 642 • Extended Play Single B-2039

AMOUR, AMOR, AMORE—
PERCY FAITH and his Orchestra:
If Hearts Could Talk • Valencia • Non Dimenticar • One Night of Love • Petite • The Loveliest Night of the Year • All My Love • Dream, Dream, Dream • Amorada • Baubles, Bangles and Beads • Valse Huguette • My Shawl "Lp" CL 643 • Extended Play Set B-509 (abridged) • Extended Play Single B-2004

MUSIC FOR QUIET DANCING—
PAUL WESTON and his Orchestra:
Nevertheless • Dutch Treat • These Foolish Things • Anna • Maybe It's Because • Gigi • The Glory of Love • The Song from Desiree • I Went Out of My Way • Shane • The Morning-side of the Mountain • Planters Punch. "Lp" CL 659 • Extended Play Set B-511 (abridged) • Extended Play Single B-2005

LIBERACE BY CANDLELIGHT:
Tchaikovsky's Piano Concerto No. 1 • I Don't Care • Unchained Melody • Macarenas • Autumn Nocturne • Tales from the Vienna Woods • I'll Be Seeing You • Concerto No. 2 in A Major for Piano and Orchestra • Jalouse • September Song • Minuet in G • Star of India. "Lp" CL 661 • Extended Play Single B-2006

LOST IN A CLOUD—
KEN GRIFFIN at the Organ:
I'm Lost in the Clouds • In the Chapel in the Moonlight • No Other Love • Half as Much • Till I Waltz Again with You • Sleepy Time Gal • Ebb Tide • April in Portugal • Sentimental Journey • Oh Baby Mine • I Need You Now • I Don't Know Why. "Lp" CL 662 • Extended Play Set B-508 (abridged) • Extended Play Single B-2007

BLUE LIGHT—
DUKE ELLINGTON and his Orchestra:
Blue Light • Pyramid • A Gypsy without a Song • No Greater Love • Finesse • Prelude to a Kiss • Moonglow • Tough Truckin' • Reminiscing in Tempo "Lp" CL 663 • Extended Play Set B-507 (abridged) • Extended Play Single B-2019

STARLIGHT SERENADE—
MORTON GOULD and his Orchestra:
Moonglow • I Love You • My Blue Heaven • Serenade in the Night • Mood Indigo • Old Devil Moon • Speak Low • Stardust • Deep Purple • Orchids in the Moonlight • Nocturne • Beyond the Blue Horizon "Lp" CL 664 • Extended Play Set B-512 (abridged) • Extended Play Single B-2028

FRONT ROW CENTER:
When I'm Not Near the Girl I Love Percy Faith • This Can't Be Love Paul Weston • I Love Paris Michel Legrand • September Song Morton Gould • Stranger in Paradise Percy Faith • The Surrey with the Fringe on Top Morton Gould • and others. "Lp" CL 665 • Extended Play Set B-515 (abridged) • Extended Play Single B-2030

MUSIC, MAESTRO, PLEASE!—
SWING AND SWAY with SAMMY KAYE.
Music, Maestro, Please! • Honey • Blue Prelude • Just a Gigolo • Dream for Sale • Y (That's Why) • You've Got Me Crying Again • As Time Goes By • No Greater Love • You Oughta Be in Pictures • Till I Kiss You at the Altar • Sittin' and Watin "Lp" CL 668 • Extended Play Single B-1942

MUSIC FOR MEN WORKING—ART CARNEY.
Song of the Sewer • I'm Just a Vagabond Lover • That's Falling in Love • Va Va Va Voom. Extended Play Single B-2034

MR. NEW ORLEANS—
WINGY MANONE and his Band:
Extended Play Single B-2029

Children's Records

HAPPY INSTRUMENTS—PERCIVAL OOVE and JOHNNY ANDERSON with Orchestra conducted by George Kleinsinger:
"Lp" JL 8015 • Extended Play Records J-2080 and J-2081 • 78 rpm Sets J-250, J-251, J-252 and J-253 • 45 rpm Sets J 4-250, J 4-251 J 4-252 and J 4-25[illegible]

TWEETER AND WOOFER—James Gordon Myers, John Russell Anderson and Percival Oove with Orchestra conducted by George Kleinsinger.
78 rpm J-243 • 45 rpm J 4-243

GODFY GOOSE • OIZZY OUCK—TOM GLAZER with the Ray Carter Orchestra and Chorus.
78 rpm J 246 • 45 rpm J 4-246

HI-JIG-JIGGITY SONGS—BURL IVES.
78 rpm J-247 • 45 rpm J 4-247

Introduction to Masterworks Series:
JOHANN STRAUSS: FIREWORKS POLKA • CLEAR TRACK GALOP. THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, Conductor
78 rpm J-244 • 45 rpm J 2-444

Introduction to Masterworks Series
Selections from BIZET'S "L'ARLESIENNE SUITE". ANDRE KOSTELANETZ and his Orchestra.
78 rpm J-245 • 45 rpm J 4-245

Introduction to Masterworks Series:
BIZET'S "CHILDREN'S GAMES." Jean and Kenneth Wentworth, duo-pianists; Verses by Ransan Fenber, narrated by Johnny Anderson.
78 rpm J 248 and J-249 (Two Volumes) • 45 rpm J 4-248 and J 4-249 (Two Volumes)

BIBLE STORIES FOR CHILDREN GLENN RDWELL with Orchestra and Chorus conducted by Ray Carter.
45 rpm J 2049

HYMNS FOR CHILDREN
FLOYD SHERMAN, tenor, with Organ.
45 rpm J 2050

TRAINS AND FIRE ENGINES.
45 rpm J-2057

ADVENTURES IN OUTER SPACE.
ROCKY JONES with Supporting Cast.
45 rpm J 2058

CIRCUSES, CALLIOPES AND MERRY-GO-RDUNDS. TOM GLAZER with the Ray Carter Orchestra and Chorus, and PERCY FAITH and his Orchestra and Chorus.
45 rpm J 2059

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Bim Skala Bim

"VEIL OF SADNESS"
Written by M. Ferranti, Robin Ducott, Dan Vitale
1987

"I TOOK A FALL"
Written by John Cameron & Dan Vitale
1985

"TELL ME"
Written by M. Ferranti, E. LaSalle, Dan Vitale
1987

Dan Vitale - Vocals
Jackie Starr - Vocals
Vito Incognito - Trombone & Vocals
Jim Jones - Guitars
John Cameron - Keyboards, Piano & Saxophone
Markus F. - Ninja Bass
Rick Barry - Percussion
Jim Arhelger - Drums & Enzyme Timbales

Engineered by Judy Schwartz
Produced by Judy Schwartz & Bim Skala Bim

Recorded at Monumental Studios
June - 1986
January - 1987

Classaction

"THIEVES MARKET"
Written by Scott Williams
1984 Little Williams Music

Dana Little - Vocals & Trumpet
Neil Helme - Bass & Vocals
Dave Rizzuti - Guitar
Scott Williams - Keyboard & Vocals
Stan Monroe - Drums

Engineered & Produced by Don Dixon
Recorded at Reflection Sound Studio
Charlotte, NC

The Happy Campers

"RAIN"
Written by Vincent Mason
Arranged by The Happy Campers
1986

Vincent Mason - Guitar & Vocals
Matt Belyea - Drums
Rustam Booz - Harmonica
Stelan - Bass

Engineered by Jill Shirley
Produced by Chris Welwood and The Happy Campers

Misson Impossible

"PICTURE THIS"
Written by D. Rail
1986

"SNAPPY JUMP"
Written by John Geotckius & Mission Impossible
1982

Marty Davis - Vocals
Dan Boudreau - Vocals
D. Rail - Vocals
John Geotckius - Keyboards, Percussion & Vocals
Ted Benjamin - Bass
Maliki Connolly - Guitars
Lawrence Sperry - Drums
Matthew Badger - Keyboards, Percussion & Vocals
Nate - Vocals & Saxophone
Ed Sperry - Vocals & Saxophone
David Waldstein - Spiritual Leader

Special Thanks To John Ferry, Brock Houghton, Moms Bosstones and Boston

"Picture This" Engineered & Produced by Roger Stevenson and John Nagy
Recorded at Audio Matrix

"Snappy Jump" Engineered & Produced by John Geotckius and Mission Impossible

Recorded at Euphoria Sound Studio

Shy Five

"STEALAWAY"
"LOST ARTIFACT"
Written by Shy Five
1986

Joey Campagna - Guitar & Vocals
Neil McGee - Guitars, Vocals & Liquid Hips
Sarah Mendelsohn - Drums
Jeffry Robinson - Saxophone

Engineered by Joey Campagna
Produced by Pro Blobs
Recorded Live at Honeycomb Hideout

41 BOSTON ST.
SOMERVILLE, MA 02143

Plate O' Shrimp

"IN YOUR HEART"
Written by Ken Michaels & Donny Jones

"IMMORALITY ACT"
Written by Michael Ross with Plate O' Shrimp
1986

Donny Jones - Vocals & Keyboard
Ken "Popcorn" Michaels - Bass
Andy Rein - Lead Guitar
Giorgio Scali - Rhythm Guitar & Vocals
Gene Brandon - Drums
Dave Wills - Percussion
Nina Shapiro & Jen Kuhla - Background Vocals

Engineered by - Mark Lord
Produced by Plate O' Shrimp
Production Assistance David Butler
Recorded at Media Action Sound Studio
January - 1987

Oddly Enough

"MERCY OF THE D.J."
Written by Oddly Enough
1984

Sluggo Crawling - Vocals & Guitars
Burke Leavitt - Bass
Stelan Marcinkiewicz - Drums
Arthur Cohen - Saxophone
Thomas Quin - Trumpet & Saxophone
Jackie Starr & Erica Dyson - Background Vocals

Engineered by - Jon Evnish
Produced by - Harry Brown II
Recorded at FishTraks
August - 1984

Bosstones

"THE CAVE"
Written by The Bosstones
1986

Dickie Barret - Vocals
Joe Gittleman - Bass
Nate Albert - Guitar
Josh Delcimer - Drums
Tim Burton - Saxophone
Matt Badger - Keyboard
Ben Carr - Bosstone

Engineered & Produced by - Rob Dimmit
Recorded at Newbury Sound Studio
May - 1986

Mastered at Frankfort Wayne by Tom Coyne Album Sequencing and Editing by George Hicks
Cover Art and Design by Dan Vitale Additional Inspiration by Colin, John, Jim and Lisa
Photos by Colin Price and Judy Winters Typesetting Terri Vitale and Vito Incognito Layout John Cameron Cover Layout by Dan Vitale and Terry Vitale

Tommy Boy

side a++++++++++++

1/eyes o bleed=bounty killer(rza remix)
2/chronic meditation=jr. cat
3/ganja smokin'=baje jedd
4/gi we the weed=enthony red rose
5/eyes o bleed=bounty killer(original mix)
6/ganja man lives on=d.clarke & yankee b.
7/under ai sansi=b.levy & beenie man

side b++++++++++++

1/100 weight of collie weed=carlton livingston
2/police in the helicopter=john holt
3/ganja smuggling=eak-o-mouse
4/collie weed=barrington lavy
5/don't sniff coke=pato banton
6/1/4 lb. of ishen=lone ranger
7/eyes o bleed=bounty killer (tim taruck remix)

side c++++++++++++

1/weed life=rahsun & skeete ranx(remix)
2/i need more chronic=nitty kutchie, boom dandimite, elephant man, daily bread & harry toddler
3/so many spliff=sluggy & tuffest
4/sensi breeze=junior reid
5/weed not coke=baby wayne
6/ganja smoker=screechy dan
7/chronic man=chronical

side d++++++++++++

1/weed life=rahsun & skeete ranx (dancehall remix)
2/trodding through the jungle=carlton livingston
3/wicked draw o sensi=sister carol
4/gimme the grass=barrington levy
5/ganja man liva on=jr. wilson
6/macka spliff=steel pulse
7/sensi addict=horace ferguson

TB 1152-1

Tommy Boy

Tommy Boy

JS-1207

HOLD ME TIGHT

JOHNNY NASH

JAD STEREO

aphed in the garden of the Hotel Bonaventure, Montreal.

Hold Me Tight

Johnny Nash (Johnny Nash Music, ASCAP 2:50)

Don't Look Back

L. Lambert and M. Gentile (Jobete Music, BMI 2:01)

Love

Peter Tosh (Cissi Music, BMI 4:01)

People in Love

Johnny Nash (Johnny Nash Music, ASCAP 2:50)

Groovin'

F. Cavaliere and E. Brigati (Slacsar Music, ASCAP 2:00)

Cupid

Sam Cooke (Kags Music, BMI 3:29)

Lovey Dovey

A. Ertegun and M. Curtis (Progressive Music, BMI 2:11)

You Got to Change Your Ways

Peter Tosh (Cissi Music, BMI 2:40)

You Got Soul

Margaret Nash (Cissi Music, BMI 2:48)

Don't Cry

Jimmy Norman (Cissi Music, BMI 2:55)

JOHNNY NASH

Produced in Jamaica, W.I.
by Johnny Nash & Arthur Jenkins

Arr. & Conducted
by Johnny Nash and Arthur Jenkins

Engineer: Richard Alderson

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O.S.R.L.P. 1001
STEREO
Esso
STEEL
BAND
J. E. LICHTBOURN & CO. LTD.
FRONT STREET

STEREO
O.U.R. LP 1001

esso steel band

HERMAN JOHNSTON
(Tuner—Tenor Pan)

RUOY COMMISSIONG
(Leader—Double Tenor)

STEVE DUPRES
(Arranger—Echo Phones)

CARL BOROE
(Bass)

KELVIN DOVE
(Cellos)

NEVILLE PAYNTER
(Vocal and Drums)

DAVID CANNONIER
(Vocal—Conga Drums)

In New York, they call it Fifth Avenue. In London, its Oxford Street, Toronto, Yonge Street. Its the end of the road, often long, fraught with disappointment, detours, compromises and lined with the sweat and tears of the many who tried, and fail to reach it.

In Bermuda, we call it Front Street. Aptly named, (it parallels the harbour) it suggests to the Bermudian, apart from the marvellous shopping to be found there, an embodiment of power and stability.

Originally from Trinidad, the Esso Steel Band after touring Canada, came to Bermuda and immediately set about the task of learning the fundamentals of their trade. Entertaining people. Under the expert guidance of their leader, Rudolph Commissiong, they have learnt well. He has gathered to him seven of the finest steel-drum players you will ever hear and moulded them into a tight, versatile, entertaining unit that is currently the top attraction at the Island's Hotels.

It's been a long road, but we trust that this album will demonstrate to you that the Esso Steel Band is indeed OUT FRONT, ON FRONT STREET.

SIDE ONE

MOZARTS SYMPHONY #40

BRIDGE OVER TROUBLED WATER
(Vocal Paynter)

SOMETHING

RIDE YOUR DONKEY
(Paynter & Cannonier)

LOVE STORY

EVERYBODY'S TALKING
(Vocal Paynter)

SIDE TWO

SWEET CAROLINE

ROMEO AND JULIET

DOLORES
(Strauss)

OBEAH WEDDING
(Vocal Cannonier)

MY SWEET LORD
(Vocal Paynter)

O.U.R. RECORDS RECORDED AT Z.B.M. STUDIOS BERMUDA
COVER PHOTO BY GENE RAY — ENGINEER IAN MARSHALL

AVAILABLE BY MAIL FROM
RUDY COMMISSIONG—SYLVAN DELL, PAGET WEST, BERMUDA

SHOREPAK CAN PAT NO 758666 1967

STEREO

Complete Dance Instructions on Back

CARIBBEAN DANCE PARTY

Includes: LIMBO ● REGGAE ● BEGUINE
and other dances from the Caribbean

GSLP-3544
GATEWAY RECORDS

STEREO

GSLP 3544

GATEWAY RECORDS

CARIBBEAN DANCE PARTY

	Song Title	Dance (see below)	Artists
SIDE ONE	1. Se Fe Local	Beguine	*Johnny Grey*
	2. La Vie Disco	Cadence-lypso	*Gramacks*
	3. Moin Ain Min 76	Caribbean Mazurka	*Johnny Grey*
	4. Chaud I Chaud *	Limbo	*Ti Emile*
	5. Black Affairs Ca Wake	Cadence-lypso	*Black Affairs*
SIDE TWO	6. Petit Roi Des Ananas	Beguine	*Gilles Sala*
	7. Doucine	Cadence-lypso	*Black Affairs*
	8. Revanche de Maguy	Caribbean Mazurka	*Puissance 8*
	9. Fanmi Grand Gile	Limbo	*Ti Emile*
	10. Take Good Care	Reggae	*Gramacks*

The Caribbean is blessed with natural beauty, a warm climate and a rich folklore. It has taken centuries to assimilate a remarkable mix of civilizations and out of the pot pourri of races has emerged music that is exotic, refreshing and different—*with a beat all its own.* This music has been influenced by many cultures and the dances clearly reflect it. They are a result of French and Spanish melodies combined with African rhythms. This combination has developed dances that take on an erotic quality.

Audiences everywhere are swaying to these lilting rhythms and haunting melodies. The enjoyment of these dances is entirely dependent upon the true feelings of the dancer. For the tense and overworked person of our bustling cities, these Caribbean dances offer a wonderful source of fun and relaxation.

BEGUINE

As the French name implies, this dance is a flirtatious and highly erotic dance. It has a soft, bouncy quality and a relaxed sway. Basically, it is a single-time step accompanied by a double time hip movement. Partners hold each other very closely with arms around each other and bodies touching. Weight is put on the ball of the foot and shifted from foot to foot in single time while the hips sway twice as fast or in double time.

One foot is used as a pivot while the couple turns or rotates from left to right to the rhythm of the music.

Couples advance to the rhythm of the drum on one foot.

All movement begins at the waist - head, shoulders, and arms do not move at all.

CADENCE-LYPSO

This is a very erotic dance. The Cadence-Lypso is similar to the Beguine but faster. Two partners hold each other as in the Beguine, but even more closely. The movements of this dance are free and loose with the partners moving forward and backward instead of the pivot as in the Beguine.

Dancers advance on each beat from one foot to the other in a backward to forward movement. The waist of the dancer is always moving to the rhythm.

CARIBBEAN MAZURKA

The rhythm is in three steps. Partners hold each other side by side as in an open waltz or polka position.

Partners take three steps turning to the right then three steps turning to the left. Periodically the dancer should make two or three complete turns. When the music makes a break, stamp one foot on the last beat, hold, and begin again with music.

LIMBO

The Limbo is a contest for one dancer at a time. The object is to pass under a stick without any portion of the dancer's body touching the stick which is made progressively lower with each pass.

The dancer leans backward and approaches the stick legs first (hint: keep legs apart for better balance. See picture on front of album jacket).

The stick is placed at first three feet off the ground and is lowered six inches at a time. When passing under the stick, only the feet are on the ground. No part of the body can touch the ground or the stick; in other words, no help from arms or back.

Between each pass under the stick, the dancer moves rhythmically to the music from one foot to the other.

REGGAE

Reggae can be danced with or without a partner. With a partner, dancers face each other without touching. You stand apart if it is a faster tempo. If it is a slower, you rock together. You remain in the same general location. There are four different variations of this dance.

1. You rock by shifting body weight from one leg to another on a one-two beat in time with the music. (Always remember to dance with the rhythm of the Rhythm Guitar sound and not with the bass. This results in a syncopated movement.) Dancers take one step to the left, using two beats, then take one step to the right using two beats.
2. Keep both legs slightly apart (8-10 inches). Bend knee slightly, lifting heel of same foot simultaneously. Repeat action with other foot.
3. Reggae is also called an exercise dance. Jog in place to the rhythm of the music exaggerating a high knee lift.
4. Move arms counter to movement of legs, (back and forth), as in natural walking position with a slight twist of the waist from side to side in time with the rhythm.

Recorded in Paris, France by artists of the West Indies.

A Product of Gillette Madison Co.
PO Box 134, Gillette, N.J. 07933

This Album Will Play Equally Well on Monaural or Stereo Equipment

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HOLIDAY IN THE CARIBBEAN

GOODWILL

RECORDED LIVE AT:

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EL FLAMBOYAN
EL GATO TUERTO
CECILIA'S PLACE
LA CASITA MEXICANA
LA GOLETA
LA CARRETA
EL CALYPSO
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GOODWILL

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SOUVENIR RECORD GUIDE

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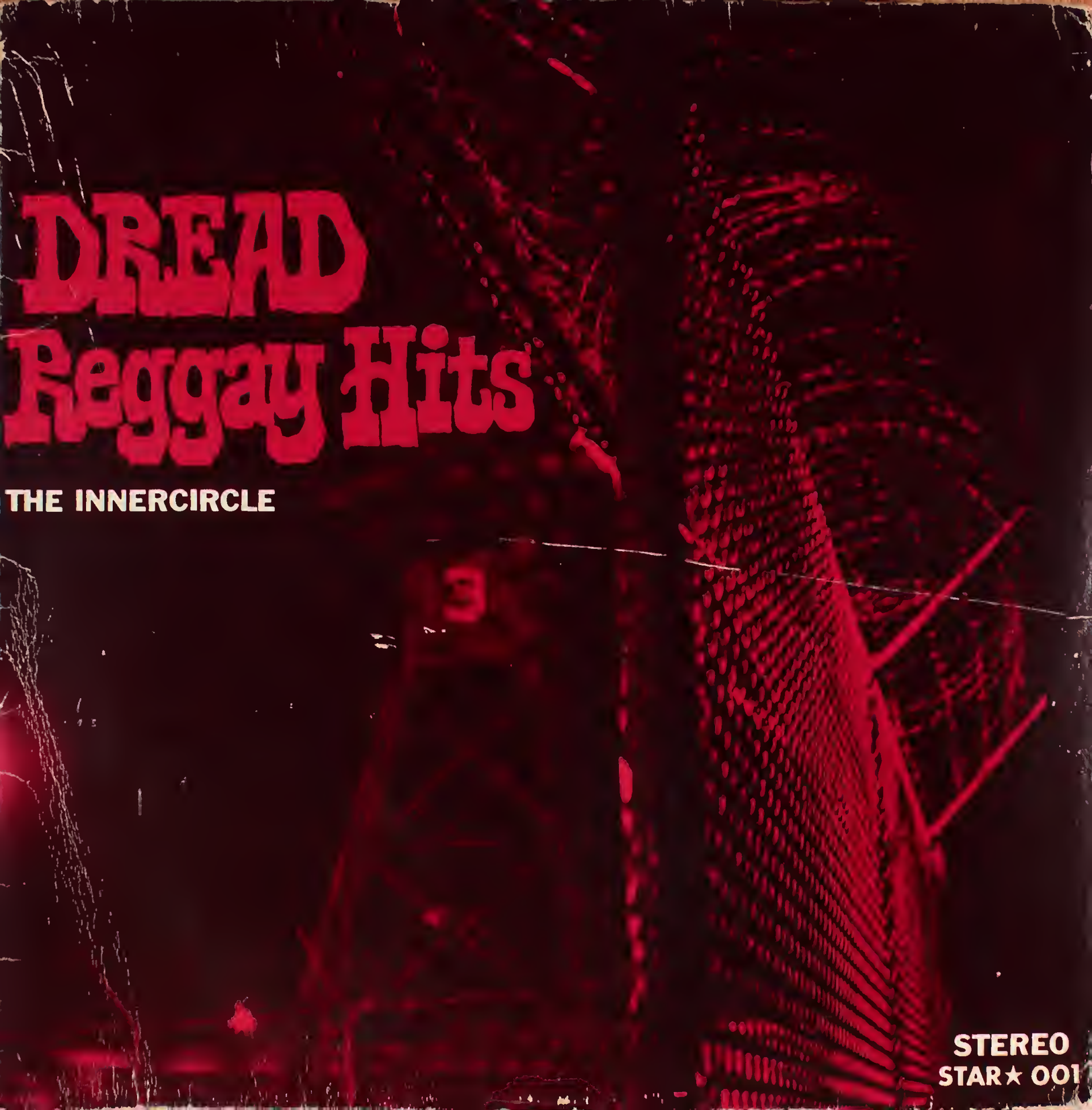

DREAD
Reggay Hits
THE INNERCIRCLE
STEREO
STAR★ 001

STAR★001

SIDE A:

1. You Make Me Feel Brand New
   (Thom Bell – Lynda Creed)
   Mighty Three Music (BMI)
2. I'm Going Home
   (Thom Bell – Lynda Creed)
   Mighty Three Music (BMI)
3. Here I Am Baby
   (Green – Hodges)
   (BMI)
4. Westbound Train
   (D. Brown)
   Observer
5. Duppy Gunman
   (E. Smith)
   Woodwater Music
6. Book of Rules
   (B. Lewellyn)
   Jay Music

SIDE B:

1. Rock The Boat
   (W. Holmes)
   High Ground Music (BMI)
2. Some Guys Have All The Luck
   (J. Fortgang)
   KEC Music Corp.
   ASCAP
3. Everything I Own
   (D. Gates)
   Elektra Records
4. None Shall Escape The Judgement
   (J. Clarke)
5. Curfew
   (B. Marley)
   Cayman Music
6. Have Some Mercy
   (D. Wilson)

BACK LINER:

Jacob Miller	Vocals
Phillip Thompson	Vocals
Roger Lewis	Vocals Guitar Sitar
Ian Lewis	Bass
Charlie Roberts	Vocals – Piano – Organ Mellotrone, Xylophone – Clavinet
Lloyd Adams	Drums
"J.C.P."	Vocal Background

Special thanks to Jeanne Levy and her steel guitar

ARRANGED & DIRECTED:	Roger Lewis & Charlie Roberts
PRODUCED BY:	Tommy Cowan
RECORDING ENGINEERS:	A. Morris, R. Logan
OVERDUB ENGINEER:	R. Logan
REMIX ENGINEER:	Carlton Lee
RECORDED AT:	Harry J and Dynamic Sounds Studios
PHOTOGRAPHS & ALBUM DESIGN:	Moo Young/Butler Assoc. Ltd.

MONO

A RECORDING ARTISTS' PRODUCTION

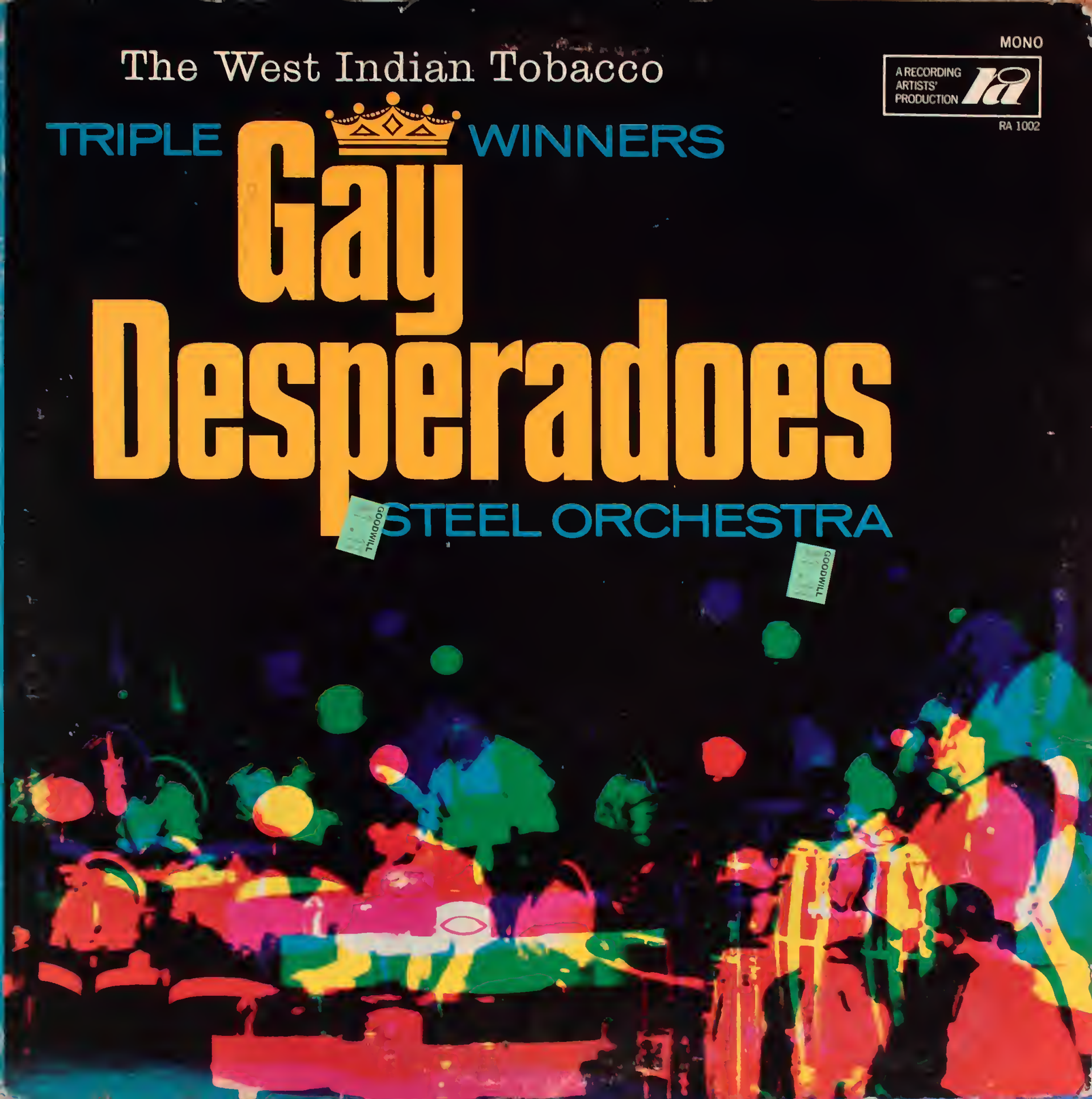
RA 1002

The West Indian Tobacco

TRIPLE WINNERS

Gay Desperadoes

STEEL ORCHESTRA



TRIPLE CROWN WINNERS

Gay Desperadoes

STEEL ORCHESTRA

MELDA • MY BROTHER, YOUR SISTER
EXCERPTS FROM MY FAIR LADY • TING TANG • CZARDAS
ROSLIND (going home tonight) • LICKS IN '66 • MARIA
EXCERPTS FROM THE SOUND OF MUSIC • JEALOUSY
INDIAN SUMMER • NONE BUT THE LONELY HEART
EDELWEISS • CANADIAN SUNSET • GIRL FROM IPANEMA
YESTERDAY • FLIGHT OF THE BUMBLE BEE

Printed in U.S.A.

CD-1688

BERMUDA STROLLERS

FEATURING TED MING

EDMAR

ELPS-1150

EDMAR

ELPS-1150

BERMUDA STROLLERS 76

SIDE ONE

1. TEARS ON MY PILLOW
2. BERMUDA IS ANOTHER WORLD
3. STICK BY ME
4. WINGS OF A DOVE
5. STEP RIGHT UP
6. ANGELINE

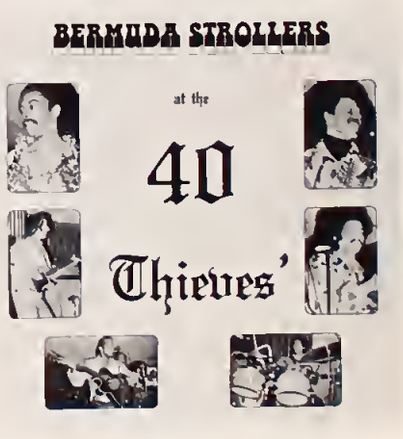
SIDE TWO

1. ARCHIE - GO DOWN MOSES
2. RIDE YOUR DONKEY
3. MICHAEL
4. AMEN
5. BERMUDA BUGGY RIDE
6. VALLEY OF THE DOLLS

OTHER BERMUDA STROLLERS LP'S

ELPS-1058

ELPS-1122



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ELBOW BEACH CLUB

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AND THE FORTY THIEVES NIGHTCLUB

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DECCA
RECORDS

The ELOISE TRIO

Printed in U.S.A
DL 8983

DL 8983
LONG PLAY 33⅓ RPM

THE ELOISE TRIO

SELECTIONS INCLUDE:

Side One		Side Two	
1. CHI CHI MERENGUE	Eloise Lewis	1. GOOMBAY	Charles Lofthouse-Alice Simms
2. ZOMBIE JAMBOREE (Back To Back)	Conrad Eugene Mauge, Jr.	2. BLACKBEARD'S CHA CHA	Eloise Lewis
3. ANNA BA CONA	Kirby Allan	3. ISLAND WOMAN	Alice Simms
4. SIMILAU	Narry Coleman-Arden Clar	4. BANANA	Hal Winn
5. COCOANUT WOMAN	Lord Burgess-Harry Belafonte	5. CALYPSO ISLAND	Alice Simms
6. LA BOMBA	Leo Robin-Ralph Rainger	6. SNAKE, SNAKE, SEHORA	Steve Samuel
7. OIGBY	Harold McNair		

IMPORTANT!
This monaural Long Play record can also be played on a Stereo phonograph—resulting in even better sound reproduction than that obtained from conventional phonographs

Of all the varied rhythms conceived and rendered by man, few are as inherently exciting as calypso. And when it comes to interpreting this music, there are few who equal the fiery delivery and the colorful manipulation of the precise accents and intricate harmony that is so characteristic of Eloise, Bucky and Bert, known throughout Jamaica and the Islands as The Eloise Trio.

Eloise Lewis, featured singer of the group, sang before her first real audience at an amateur show in the Bahamas. She was eleven at the time, and by the time she became twelve she had sung with an orchestra. A year later she performed at the Zanzibar Hotel, where she was so enthusiastically received, her encore lasted two years. Then, as an already established singing star, she began to accept an increasing flood of bookings throughout the Islands.

In 1957, Eloise opened at Blackbeards with Bucky and Bert. The Eloise Trio was then officially born, and has since packed capacity audiences into such popular night spots as Captain Kidd's Inn, The Nassau Beach Lodge and the Emerald Beach Hotel. Specializing in goombay and Latin American rhythms as well as calypso, they have become one of the biggest single night club attractions in the Caribbean.

Listen now, as the Eloise Trio offer their thrilling interpretations of some of the most exciting music you've ever heard.

IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT ALBUMS:

LOVE DANCES OF BRAZIL • EMANUEL VARDI • BERNARDO SEGALL

Brazil • Diario Secreto • What Say? • Arnaud No Choro • Singuem Sa Rue • El Beico • Anne • Ate Breve • De Cigarro Em Cigarro • West Wind • Um Grande Amor • Tico-Tico
DL 8764
DL 78764 (Stereo)

LATIN HOLIDAY • DANTE VARELA

Is Wonderful • Younger Than Springtime • Just In Time • I Went To Be Happy • Body And Soul • The Song Is You • Bernie's Tune • Hello Young Lovers • Gone With The Wind • Sweet Sue, Just You • Angel Eyes • The Ravel Murder Case
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DL 78851 (Stereo)

BAGELS AND BONGOS • IRVING FIELDS TRIO

Where Shall I Go • Pretty As A Moonbeam • I Love You Much Too Much • Havannah Nagila • Raisins And Almonds • Mazeltov Merengue • Davida Dance • Joseph! Joseph! • Little Shawl • Hetz • Miami Merengue • My Yiddisha Momme • Cha Cha No. 10 • Bei Mir Bist Du Schoen
DL 8850
DL 78850 (Stereo)

LATIN DANCE PARTY • AL STEFANO

Mi Cha Cha Cha • Bonito Mio • Que Rico Es • Tempt At Manhoi Too Much • El Mole Mene • Rumba Rica • I Can't Get Started • Mambo At The Zendo • Ayi Manito • Nightingale • Suny del Poll • Mambo en Trumpeta
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DL 78540 (Stereo)

T&A FOR TWO CHA CHAS • THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON

Tea For Two Cha Cha • Perfect • Patricia • I Still Get Jealous—Cha Cha • Corazon De Melon • Dardanella — Cha Cha • Rico Vacilon • I Went To Be Happy Cha Cha • Angothar 1-2-3 • Trumpet Cha Cha-Cha • Dinah—Cha Cha • Cha Cha For Gia
DL 8842
DL 78842 (Stereo)

CHA CHA-CHAS AND MAMBOS • SOCARRAS

Tea For Two Cha Cha • Sixty Second Mambo • Ay! Nov're Adurable • Nervous Gavotte Mambo • Por La Noche • Bulk Dance • Wella Jo Cha Cha • Mambo Impromptu • Algun Dio • Tierra
DL 8838
DL 78838 (Stereo)

CAVALLARO WITH THAT LATIN BEAT • CARMEN CAVALLARO • Andalucia • Polnciana • Come Closer To Me • Aracuela Mast • and others
DL 8864
DL 78864 (Stereo)

SOUTH SEA ISLAND MELODY • THE TAHITIAN AIRES • My Sweet Embraceable You • Dancing In Wet Clothes • Manon Le Bleu • and others
DL 8870
DL 78870 (Stereo)

MORE T&A FOR TWO CHA CHAS • THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON • Tea For Two Cha Cha No. 2 • Exercises Cha Cha • Sweet And Gentle • and others
DL 8843
DL 78843 (Stereo)

IRVING FIELDS AND HIS TRIO AT THE EMERALD ROOM (Hotel Astor, Times Square, New York) • Mami Hitch Rumba • Love Around The World • and others
DL 8501
DL 78901 (Stereo)

THE FABULOUS ARRANGEMENTS OF THE TOMMY DORSEY ORCHESTRA IN HI-FI • THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON • Song Of India • Hawaiian War Chant • Opus One • and others
DL 8802
DL 78802 (Stereo)

BESAME • TONI ARDEN In Latin America • Besame Mucho • Noche De Ronda • Mas Tonight • Perfidia • Quizas • and others
DL 8875
DL 78875 (Stereo)

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PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment: Keep in special protective envelope when not in use; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed; CHECK NEEDLE FREQUENTLY FOR WEAR—IF DEFECTIVE IT CAN PERMANENTLY DAMAGE RECORD

Printed in U.S.A.

This DECCA Long Play Microgroove Record can be played only on 33⅓ RPM instruments. "Decca," "D" symbol, "Gold Label Series," "Hi-Fonic," "Deccalite" and "New World Of Sound" are the registered trademarks of Decca Records, Inc.

1-2-86
92
[THE USER]
symphony #2 for dot matrix printers

symphony #2 for dot matrix printers is a performance for fourteen dot matrix printers played by an orchestra of personal computers from the early nineties and conducted by a similarly obsolete file server. based on text files composed and orchestrated beforehand, the performance, part automated execution and part live interpretation, explores the sonic and visual aesthetics of the dot matrix printer.

this recording was made using only the sounds of dot matrix printers: no sampling, no other sound sources and a minimum of electronic processing.

[The User]
www.theuser.org

side a

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6'39	1	.^.^%^%^%
3'10	2	+}}}

STEREO

$0.95

Houghton College STAR

presents...

for heaven's sake!

HOUGHTON COLLEGE STAR

presents

FOR HEAVEN'S SAKE!

Lyrics by HELEN KROMER

Music by FREDERICK SILVER

It was back in 1961 that the North American Ecumenical Youth Assembly brought together some 2000 young people on the campus of the University of Michigan to discover what it was that God had for them to do. As a part of the assembly the Planning Committee commissioned the revue "For Heaven's Sake". The result was both immediately heartwarming and ultimately encouraging for the outlook of Christian drama.

Helen Kromer and Frederick Silver produced a work that peers with a sharply satiric eye at foibles and failures in the Church and the modern world. The initial production at Ann Arbor concluded in a standing ovation, a witness not only to the effectiveness of the presented message, but to the all-round high quality of the basic fabric of the show.

The revue (and side one) opens with the Choral invocation much in the manner of ancient Greek drama. The listener is invited to "come laugh with me. . .as man grabs the stage and has his fling at playing the role of the Almighty King."

Then a segment of the all-too-real church audience of today fills the stage. As the bemused Chorus watches, they recite a new and different confession of faith. "I believe in Almighty Man, reducer of the atom, and conqueror of space. ." The service concludes with a singing of the church credo hymn: "A mighty fortress is our church. . .against the changing neighborhood".

The attitudes of modern man are presented in "The Death House," with the conclusion that even death is preferable to the agonies of a living Christian Faith

Later, traditional teacher attitudes and restless students' desire for change, whether-it's-worth-it-or-not, conflict. The professor advises that "In the first third of your life you choose your faith, your work, your wife". The students hassle at this and after an angry verbal tug-of-war, they come to their own conclusion. "In the time that's left have the time of your lives. We won't be around for the last two thirds".

On Side Two the mood changes to one of general optimism as the protagonist proclaims "Use Me Lord!" The only problem, of course, "but not just now".

In the casino, under the pressures of high-stake gambling, the Lucky Lady is forced to admit that she is playing God only for what she can get, and not for Himself

Finally, a householder alerts us to the fact that "I asked God in to do some repair and he's making the whole place over" There were a few shingles that were loose and the paint was peeling--but this is ridiculous. "I asked Him just how soon He would be through. Why, He said, I never finish once I go to work on you"

In the last minutes of the work, the cast joins in toto to adjure the audience "Get the lead out of your britches for Heaven's Sake!!"

THE PRODUCTION

"For Heaven's Sake" was produced at Houghton on February 24, 1967 to a capacity crowd from the campus and as far away as 200 miles. Because of enthusiasm over the show and its message, a repeat performance was scheduled the following night The second hearing proved to increase the optimistic opinion and a standing ovation expressed the reception and appreciation of a responsive

The Houghton STAR' (new paper) production proves that there is no reason why a production cannot be entertaining at the same time it is motivating. "For Heaven's Sake" pulls no punches No doubt, in some way you will see yourself (perhaps rather clearly)

Robert Brotzman

Recorded and manufactured by
Century Records
William Dengler Associate
9 Frederick Road
Pittsford New York 14534

SIDE ONE

1. PROLOGUE
   LITTLE MAN
   I'M COMING LORD JUST YOU WAIT RIGHT THERE
   A MIGHTY FORTRESS IS OUR CHURCH
   The drive-in congregation of a prestigious city church troubled in a changing urban environment conduct an apparently unique service in which content and form reflect actual intent.
   THE INCHWORM
2. THE DEATH HOUSE
   The tragedy of the church which becomes haven rather than heaven is portrayed by those who claim, "just as long as there is something holding me back, I can always tell myself it's not something I lack."
3. THE WORD
4. SEVEN STEEPLES
5. THE RAP
   IN THE FIRST THIRD OF YOUR LIFE
   A classroom of students is all but oblivious to the "long view" expressed by their professor until they recognize that life is more than "now."

Roy Brunner, pianist, Dorothy Reynolds, Cheryl Hussey, Robert Brotzman, Frank Fortunato Lynn Cairns Daniel Mcbride, William Foster, David Hicks director Linda Br[illegible] Will s Gay, manager, Letha Forbes, Daniel Jerome, Victoria Forbes,

SIDE TWO.

1. USE ME, OH LORD
   The perpetual procrastination of the "Cheerful Doer" makes good intentions a virtue and real commitment always a step away.
2. AIM FOR HEAVEN
3. GIMME GOD BLUES
   A frustrated and melancholy "winner" gets what she thinks she wants, but finds she must ultimately lose to win. At the third table the nature of her question significantly changes.
4. A DROP IN THE BUCKET
   I'M NOTHING, I'M NOBODY, I'M NO ONE
5. THE REPAIR JOB
   A tenant invites God in to make some small repairs on his home but has some second thoughts when extensive remodeling occurs.
6. ONE MAN AWAKE
   FOR HEAVEN'S SAKE!
   Get up! Get up!
   And stop procrastinatin'
   The world's degeneratin'
   To get the best of Satan
   There is action you must take
   For Heaven's Sake!

Lighting and sound by Jean W[illegible] Cover by Marianne R[illegible]

Recording license secured through
Chappell Music Inc
609 5th Avenue
New York New York 10017

THE JACK D'JOHNS

Together

apogee records STEREO

Together

Side I

1. I BELIEVE IN MUSIC 2:23
(Mac Davis — Screen Gems Columbia Music Inc — BMI)
2. THEME FROM THE GODFATHER — Speak Softly Love 2:45
(Nino Rota — Famous Music Corp — ASCAP)
3. BUGLER'S HOLIDAY 1:50
(Leroy Anderson — Mills Music Corp ASCAP)
4. OB-LA-DI OB-LA-DA 2:26
(Lennon & McCartney — Maclen Music Ltd — BMI)
5. SERENA 3:00
(Roszczewski — E-Z Music ASCAP)
6. HEAVENLY POLKA MEDLEY: 3:59
In Heaven there is no beer
(Ralph Siegel-Ernst Neubeck — Beechwood Music Corp.)
Beer Barrel Polka
(L. Cowan, A. Timm, J. Vejvoda — Shapiro & Bernstein & Co.)
Hail, Hail the Gang's all here
(D. Ellis-T. Morse — Leo Feist, Inc. / BMI)
7. RAINING 4:38
(Roszczewski — E-Z Music ASCAP)

Side II

1. MORNING DOVE 6:18
(Roszczewski — E-Z Music — ASCAP)
2. I GOT LOVE 2:02
(Peter Udell, Gary Geld Philip Rose Music Co. ASCAP)
3. UNITED WE STAND 3:08
(Fred Holly — Schuberth & Co — ASCAP)
4. THE PUSH BIKE SONG 2:39
(Idris & Evan Jones — Right Angle ASCAP)
5. DOWN BY THE LAZY RIVER 4:06
(Osmond Kalish BMI)

STEREO

Produced by Roszczewski
Recorded at Creative Sound Studios
East Hartford, Conn.

apogee records 46 AUSTIN STREET / NEWTONVILLE, MASSACHUSETTS 02160

APOGEE / ARS 2002

Photography by Walter Arnold — Designed by Christopher Roe, Providence, R. I.

SHANKAR FAMILY ॐ FRIENDS

DARK HORSE SP-22002

SHANKAR FAMILY ॐ FRIENDS

SIDE ONE:

1. I Am Missing Yau
   sung by Lakshmi Shankar
2. Kahān gayelavā Shyām salonē
   sung by Lakshmi Shankar
3. Supanē mē āyē preetam sainyā
   sung by Lakshmi Shankar
4. I Am Missing Yau (reprise)
   sung by Lakshmi Shankar
5. Jaya Jagadish Harē
   sung by Jitendra Abhisheki & Charus

All music composed and arranged by Ravi Shankar except "I Am Missing Yau" arranged by George Harrisan.
Lyrics (except 5) by Ravi Shankar.

SIDE TWO
Dream, Nightmare & Dawn
Music for a Ballet by Ravi Shankar

Overture
Part One. Dream
Festivity & Joy,
Love—Dance Ecstasy

Part Two. Nightmare
Lust (Rāga Chandrakauns)
Dispute & Violence
Disillusionment & Frustration
Despair & Sorraw (Rāga Marwā)

Part Three. Dawn
Awakening
Peace & Hope (Rāga Bhatiyār)

All music composed and arranged by Ravi Shankar.

Produced by George Harrison

Recording Engineer: Norman Kinney
Re-Mix Engineer: Gary Kellgran
Recorded at A&M Studios, Los Angeles
Re-Mixed at the Record Plant, Los Angeles

Art Direction: Fabio Nicoli
Design: Jack Katz, Nick Marshall
Front cover photo: Jan Steward
Back cover photo: Kumar Shankar

Distributed by A&M Records, Inc.,
P.O. Box 782, Beverly Hills, California 90213

DARK HORSE RECORDS

SHANKAR FAMILY & FRIENDS

MUSICIANS

Vocals: *Jitendra Abhisheki, Lakshmi Shankar*
Backing vocals: *Knmala Charavarty, Lakshmi Shankar, Shivkumar Sharma*
Voice: *Harihar Rao, Ravi Shankar*
Chorus: *Kamala/Ashish/Kumar/ Lakshmi/Ravi/Shubho/Shiv*
Autoharp: *Hari Georgeson*
Cello: *Ray Kramer*
Esraj: *W. Webb*
Guitar accoustical: *Dennis Budimir, Hari Georgeson*
bass: *Klaus Voorman*
electric: *Hari Georgeson*
Kartal: *Nodu Mullick, Krishna Temple*
Mandolin: *Al Casey*
Santoor: *Shivkumar Sharma*
Sarangi: *Ronald Cohen*
Sarod: *Ashish Khan, George Ruckert*
Sitar: *Ravi Shankar, Shubho Shankar*
Surbahar: *Ravi Shankar*
Swarmandal: *Lakshmi Shankar, Ashish Khan*
Tambura: *Fakir Muhammad, Nodu Mullick*
Violin: *L. Subramaniam*
Electric Violin: *Bobby Bruce, Gordon Swift*
Bassoon: *Ray Pizzi*
Flute: *Hari Chaurasia, G. Snchdev, Sharad Kumar*
Boehm Flute: *Tom Scott*
Oboe: *Gene Cipriano*
Saxophones: *Tom Scott*
Drums: *Jim Keltner, Ed Shaunessey, Billy Shears*
Marimbas: *Emil Richards*
Mridingam: *Palghat Raghu*
Percussion: *Emil Richards*
Clapper: *Tom Scott*
Cowbells: *Hari Chaurasia*
Shaker: *Shivkumar Sharma*
Tambourine: *Vinny Poncea*
Pakhavaj & Tabla: *Alla Rakha*
Dholak: *Pranesh Khan, Harihar Rao*
Organ: *Billy Preston, Fred Teague*
Piano: *Nicky Hopkins*
Moog Synthesizer: *Paul Beaver, Malcolm Cecil, Ravi Shankar, Robert Margouleff*

SIDE ONE

1. I Am Missing You

**2. Kahān gayelavā Shyām salonė
Where is my Shyam gone?*
Where is he?
So restless I am without him.
like a fish on the sand
I suffer and cry out for him.
My cruel Beloved, he does not hear me.

**3. Supanė mė āyė preetam sainyā
In my dreams he came to me, my Beloved
Whispering such loving sweetness.
*Startled, I awoke. Shyam!**
Ah, where is my Shynm gone?
How can I last this night so utterly alone?

4. I Am Missing You (reprise)
I am missing you, O Krishna,
Where are you?
Though I can't see you
I hear your flute all the while.
Please come wipe my tears
And make me smile.

5. Jaya Jagadish Harė. *An old Sanskrit song extolling the wonder, power and majesty of Vishnu in His ten incarnations, written by the poet Jaideva of Bengal in the early twelfth century.*

Free translation from the Sanskrit.

In the form of the Fish (Matsya) you uphold the Vedas in the turbulent sea of destruction, O Keshava, Lord of the World! All victory to Thee!

In the form of the Tortoise (Kachchhapa) you support this vast earth, denting your back, O Keshava, Lord of the World! All victory to Thee!

In the form of the Boar (Shukara) you balance the earth like the crescent moon on the tip of your tusks, O Keshava, Lord of the World! All victory to Thee!

In the form of the Lion-Man (Narasingha) you rip open the breast of the Violent One (Hiranyakashipu) with the tip of the nail of your lotus hand, O Keshwa, Lord of the World! All victory to Thee!

In the form of the Dwarf (Vamana) you deceive Bali, and with the sweat of your toenails sanctify the earth, O Keshwa, Lord of the World! All victory to Thee!

Under the name of Parasurāma you wash away the sins of the world with the blood of the warrior Kshatriyas, O Keshava, Lord of the World! All victory to Thee!

Under the name of Rāma you destray the ten-headed Ravana and restore righteousness in the four corners of the enrth, O Keshava, Lord of the World! All victory to Thee!

As Balarāma (elder brather of Krishna) you wear a blue rabe on your bright blue body and conquer by the power of the plough, O Keshava, Lord of the World! All victory to Thee!

Appearing as the compassionate Buddha you decry animal sncrifice in Vedic rituals, O Keshava, Lord of the World! All victory to Thee!

In the form of the terrifying Comet (Dhumketu) you appear ns Kalki with sword drawn to destroy the Aliens, O Keshava, Lord of the World! All victory to Thee!

**'Shyam' is another name for Krishna
**Translated from the Hindi.

DARK HORSE RECORDS
SP-22002

Silk Flowers appears courtesy of A&M Records
Tom Scott appears courtesy of Ode Records

A SOUNDTRACK ALBUM

ROUNDER RECORDS 1034

RADIOACTIVE ROCK 'N ROLL, BLUES, COUNTRY & GOSPEL

ATOMIC Cafe

THE BOMB

On August 5, 1945 President Harry S. Truman ushered in the atomic age by announcing to the world that the United States had dropped an atomic bomb on Japan.

At once Americans were faced with an awesome new power in their lives, and with the need to somehow grasp its meaning, to relate it to their daily lives.

One way was through music. Within months, the first country and gospel songs about the Bomb were recorded, and in the next fifteen years, through the fifties, Bomb songs emerged as a lively sub-genre of pop music.

Bomb songs expressed people's political hopes and fears, their religion, and even their sexual fantasies. People boogied with the Bomb, and they prayed with the Bomb.

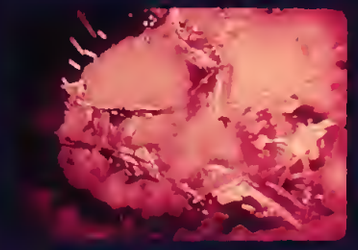
Here is a cross-section of the best of that music, interspersed with short documentary news clips from the time.

It is a reflection of an earlier, more innocent America trying to come to grips with the new atomic era. Just as important, it is a collection of seldom-heard vintage music which remains exciting and dynamic today.

Charles Wolfe

COMING TO A THEATER NEAR YOU

THE ATOMIC CAFE is a feature film about the history and culture of the atomic age, and the often bizarre ways that the media sold the atomic arms race and nuclear energy to the American people in the 1940's and 1950's.



THE ATOMIC CAFE is a panoramic montage of newsreels, television shows, military training films, music, government propaganda, animation, and much more.

The film is edited entirely from this original material to recreate the atmosphere of fear, conformity and official insanity which characterized Cold War culture and politics.

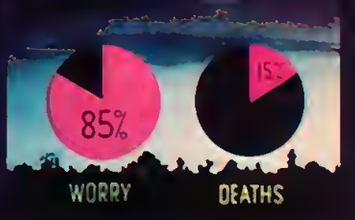
Beginning with the atomic bombing of Hiroshima and Nagasaki and ending with an apocalyptic vision of a futura nuclear holocaust, *THE ATOMIC CAFE* takes its audience on a rapid-fire tour of the hot spots of Atomic America.

SIDE ONE

1. **ATOM AND EVIL**
   Golden Gate Quartet
2. Major Thomas Ferebee, "Enola Gay" bombardier, 8/15/45
   WHEN THE ATOMIC BOMB FELL
   Karl and Harty
3. President Harry S Truman 8/9/45: Captain Kermit Beehan, "Great Artiste" bombardier, 8/15/45
   WITH THE WAR BLUES
   Sonny Boy Williamson
4. David E. Lilienthal, first Chairman of the A.E.C., 10/28/46
   ATOMIC POWER
   Buchanan Brothers
5. Winston Churchill, 3/31/49
   JESUS HITS LIKE AN ATOM BOMB
   Lowell Blanchard with the Valley Trio
5. Rep. Jamaa E. Van Zandt (R), Penna., 5/8/53
   WHEN THEY DROP THE ATOMIC BOMB
   Jackie Doll and His Pickled Peppers
7. **ATOMIC SERMON**
   Billy Hughes and the Rhythm Buckaroos
8. **OLD MAN ATOM**
   Sons of the Pioneers

SIDE TWO

1. **URANIUM**
   The Commodores
2. **50 MEGATONS**
   Sonny Russell
3. **ATOM BOMB BABY**
   The Five Stars
4. **SATELLITE BABY**
   Slim Gaillard Quartette
6. **ATOMIC COCKTAIL**
   Slim Gaillard Quartette
7. **ATOMIC LOVE**
   Little Caesar, with the Red Callendar Sextetta
6. **ATOMIC TELEPHONE**
   Spirits of Memphis Quartet
9. **RED'S DREAM**
   Louisiana Red



CREDITS

Album co-produced by Charles Wolfe and The Archives Project: Kevin Rafferty, Jayne Loader, Pierce Rafferty.

Front cover artwork by Dennis Pohl.

Additional information on songs in enclosed booklet.

Cover design by Mel Green

For further information on the film, write The Atomic Cafe, c/o Rounder Records.

ROUNDER

Rounder Records
185 Willow Avenue
Somerville, MA 02144

ATOMIC Cafe

RADIOACTIVE ROCK'N ROLL, BLUES, COUNTRY & GOSPEL

Notes on Songs and Artists by Charles Wolfe

SIDE ONE

1. Atom and Evil. Golden Gate Quartet. Recorded November, 1946.

From 1936 until 1948 the Golden Gate Quartet was the slickest, most popular black gospel group in the country. Their "jubilee" style won favor with nationwide white audiences and in Europe; they recorded with jazz great Louis Armstrong, folk singer Leadbelly, and had a coast-to-coast radio show. Yet the group retained its appeal to black audiences, and displayed a strong social consciousness in songs like "No Restricted Signs." Bill Johnson, the composer of "No Restricted Signs" and lead singer for many years, is heard to good advantage on "Atom and Evil," which continues this tradition. In fact, considering its relatively early recording date, this warning about the dangers of atomic technology getting out of hand is remarkably prophetic; equally effective, though, is its tendency to equate atomic technology with the idea of Original Sin.

2. When the Atom Bomb Fell. Karl and Harty. Recorded December 4, 1945.

Probably the first song written and recorded about the atom bomb, "When the Atom Bomb Fell" reflects a very early stage of popular reaction to the bomb, before the moral, social, or technological implications were evident. The reaction was two-fold: awe, at the power of the blast, and relief that the American marines who had been training to invade the Japanese mainland (with a projected one million casualties) were now spared a long and bloody fight. Hence, the repeated refrain in Karl and Harty's song that the bomb was "the answer to our fighting boys' prayer," and that the devastation represented "cruel justice" for the Japanese.

Karl Davis and Harty Taylor were perhaps the most influential "brother duet" singers of the 1930's, broadcasting for years from WLS and WJJD in Chicago, and influencing everyone from the Monroe Brothers to the Blue Sky Boys. Coming from a rural eastern Kentucky background, they specialized in sacred and sentimental songs like "I'm Here to Get My Baby Out of Jail" and "Read the Bible." In spite of its topical character, "When the Atom Bomb Fell" was featured in their repertoire for two or three years.

3. Win the War Blues. Sonny Boy Williamson. Recorded December 14, 1944.

Sonny Boy Williamson—sometimes called the Original Sonny Boy Williamson to distinguish him from a later blues singer using the same name—was a remarkable singer, composer and harmonica player who was one of the best-selling blues artists of his day. His hits included the influential "Elevator Woman," as well as numerous topical blues such as "Wartime Blues," "Decoration Day Blues," and "Joe Louis and John Henry Blues." Williamson often recorded with Blind John Davis, the pianist heard here, along with Ted Summitt on guitar and Armand Jackson on drums. Williamson was murdered in Chicago in 1947, at age 34.

"Win the War Blues" makes no direct reference to the atomic bomb—indeed, it was recorded eight months before Hiroshima—but it does reflect an attitude toward war similar to that of bombardier Kermit Beehan—a feeling of "glory" or satisfaction for a job well done. The opening stanza, "Uncle Sam is gonna give me a Thunderbolt, he wants me to fly away up above the clouds," probably refers to the then-new practice of training blacks as fighter pilots. Sonny Boy's song goes on to personalize the war: he wants to drop bombs on the Japanese, to see their cities on fire, because he's "got to make my baby proud." In the final stanza, in an adaptation of the old blues convention of the "back door man," the singer asserts he has to keep the Japs from "slippin' in my baby's back door."

4. Atomic Power. The Buchanan Brothers. Recorded ca. June, 1946.

The first Bomb song to really come to grips with the unique aspects of unleashing nuclear power, "Atomic Power" was also the most commercially successful of all the songs, and in fact started a short fad for such songs in country music. The song contains three major themes: 1) the possible consequences of man fooling with such an awesome power, a power so awesome that 2) it even overcomes revenge sentiments against Japan, and that 3) it can only be compared to the power of God Himself. It becomes an updated variant of the old Mad Scientist adage (from the 1933 *Frankenstein* film) that "there are things man was not meant to know."

"Atomic Power" was written by veteran radio cowboy singer Fred Kirby, from North Carolina, who recalls: "I wrote it the morning after the blasting of Hiroshima. It was just such a shock. I heard about it that night and I just couldn't sleep. And the next morning I yelled 'Atomic Power!' and I just felt spiritually toward writing the song. This was an idea that should not be used to destroy mankind, but to benefit mankind, who had such energy." Kirby began singing the piece on the air, and by June of the next year had recorded it on a small independent label, Sonora. Meanwhile, the Buchanan Brothers, Chester and Lester, north Georgia natives who were then successfully performing modernized cowboy songs in New York, also recorded it and the record soon made the *Billboard* charts. Described in trade ads as "the Greatest Folk song in twenty years," the song was quickly covered by a half dozen other singers, and the song's theme was picked up in later

a West Coast record company called Atomic, Inc. Slim Gaillard's composition "Atomic Cocktail" belongs in this category. It was one of a number of novelty tunes Gaillard recorded at the same session, another being "Penicillin Boogie."

Bulee (Slim) Gaillard first achieved fame in 1938 when, teamed with Slam Stewart as Slim and Slam, he had a hit record of "Flat Foot Floogie." He later appeared in films, and did several recording sessions with Charlie Parker and Dizzy Gillespie. On this record, he is backed by two excellent jazz musicians, Zutty Singleton on drums, and Dodo Marmarosa on piano. Tiny Brown plays bass, and Gaillard plays guitar; both share the vocals.

7. Atomic Love. Little Caesar with The Red Callender Sextette. Recorded ca. 1957.

In "Atomic Love," the atomic metaphor is used again to denote a simple intensity of feeling, much in the manner of the earlier uses of the term in jazz and boogie pieces. It is one of the relatively few ballads in the Bomb tradition.

Little Caesar was a popular and prolific recording artist on the West Coast between 1948 and 1956, and is now believed to be dead. He is backed here by a jazz combo headed by noted bass player Red Callender, who was doing a lot of L.A. studio work in the 1950's.

8. Atomic Telephone. Spirit of Memphis Quartet. Recorded ca. June 1951.

"Atomic Telephone" represents a synthesis of two trends in atom bomb songs: the gospel trend combined with the tendency to use "atomic" as an adjective for anything powerful or cosmic. The song's message is a straightforward gospel message, and reflects no specific reference to atomic power in the secular world.

The Spirit of Memphis Quartet celebrated in 1980 their 50th year as the premier black gospel group in the Memphis-Birmingham axis. Both Robert Reed, tenor since 1934, and Earl Malone, bass since 1939, are heard on this recording.

The lead, though, is shared by Jet Bledsoe and Silas Steele, both exemplary lead singers with deep roots in southern gospel.

The group achieved national popularity in the late 1940's and early 1950's, and this recording of "Atomic Telephone" was popular enough that a white quartet, the Harlan County Four (featuring the Delmore Brothers), did a "cover" version for King.

9. Red's Dream. Louisiana Red. Recorded in 1962.

Louisiana Red—Iverson Minter—is a singer, guitarist, and harmonica player whose style is probably derived from the work of the late Jimmy Reed. Minter was living in Bessemer, Alabama and was eight years old when the first atomic bomb was dropped; for him, as for many Americans, the 1962 Cuban missile crisis was our closest and most frightening brush with nuclear war, and a situation that summed up the tensions of over fifteen years of living with the "Great Atomic Power."

Accompanying Louisiana Red here are Carl Lynch, bass, and Panama Francis on drums. The song credits are shared by Henry Glover (the former King A & R man who co-authored "Blues Stay Away From Me"), Morris Levy, and Teddy Reig.

Acknowledgments

Many record collectors, scholars, and fans helped assemble the rare recordings heard here, and helped provide the information in the notes. These include:

John Allinson

Ray Avery

Country Music Foundation Archives (esp. Ronnie Pugh and Bob Oermann and Bob Pinson)

Debra Califia

Stewart Crone

Helen Hunter

Robert Javors

Fred Kirby

Kip Lornell

National Archives

William L. Schurk, Sound Recording Archives, Bowling Green State University Library

Ivan Tribe

Doug Seroff

Tom Spear

Raymond Wile

Special thanks:

Richard Bass

David Dunaway

Bill Nowlin and the Rounders for encouraging the project

Nick Perls, for his work in remastering

NOTE: We have tried to locate all surviving artists heard as major artists here, but in several cases have been unsuccessful in tracing them. Any "lost" performer encountering this album should contact Rounder for prompt royalty arrangements.

Album co-produced by Charles Wolfe and The Archives Project:
Kevin Rafferty
Jayne Loader
Pierce Rafferty

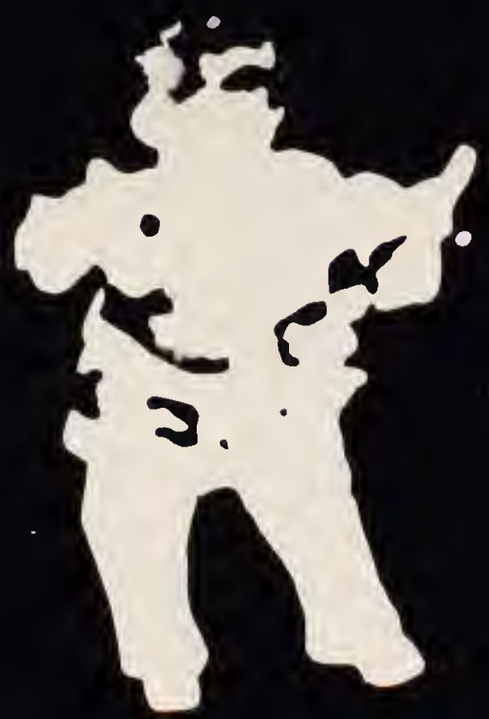
Further reading

Charles Wolfe, "Nuclear Country: The Atomic Bomb in Country Music," *Journal of Country Music* VI (Number 4, January 1978), pp. 4-22.

Further watching

Atomic Cafe, a documentary film by The Archives Project coming to a theater near you.

Children Of All Ages



DIFFERANT DRUMMER
RECORDS

DD 1005

DIFFERANT DRUMMER RECORDS

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Children Of All Ages

Produced by:
Children of All Ages and John Hill for Michlin & Hill Productions, Inc.
in association with Jack Tafoya Productions

1. Arnie Lawrence - The complete sax player. Ask Bill Evans, Max Roach, Clark Terry, or check the Down Beat polls.
2. Bob Durrough - Vocals and keyboards. Nominated for a 1975 grammy for "Multiplication Rock", which he wrote and performed. Has sung with Miles Davis. Improvised most of the words on this record.
3. Bill Takas - Bass. For years the house bass player at the Half Note where he backed every jazz artist worth mentioning. And some who aren't. Also toured with Ten Wheel Drive and Zoot Sims.
4. Luther Rix - Percussionist to Bette Midler, Ten Wheel Drive and Children Of All Ages.
5. Randy Brecker - Trumpet. Stevie Wonder, Horace Silver, Yoko Ono, Billy Cobham, Average White Band, more.
6. Teddy Irwin - A very funky guitar player. One of the most in-demand session men for everyone from Roy Buchannan to John Lennon.
7. Lou Tabakin - Woodwinds. Co-leader of band with Toshiko.
8. Bill Goodwin - Drums. Gary Burton, Stan Getz, Phil Woods, everybody.
9. Pat Rebbilot - Keyboards. Herbie Mann's pianist. Has own album on Atlantic. A very sensitive player.
10. Ron McClure - Bass. Blood, Sweat & Tears, Charles Lloyd.

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SPENCER MICHLIN

Personnel:
Arnie Lawrence (woodwinds)
Randy Brecker (trumpet)
Lou Tabakin (woodwinds)
Bob Durrough (keyboard and vocals*)
Teddy Irwin (guitar)
Pat Rebbilot (keyboard)
Luther Rix (Percussion and vocals*
vocals on Strawberries In Tha Winter only -- Bob Durrough on all other vocals.
Bill Takas (Bass)
Bill Goodwin (Drums)
Ron McClure (Bass)
Art Director: Richard Lopez

Side One

STRAWBERRIES IN THE WINTER	ASCAP (2:29)
JUBILEE MORNING	ASCAP/BMI (5:15)
PLENTY OF IT	ASCAP/BMI (B:47)
YAWN SONG	ASCAP/BMI (3:39)

Side Two

JOURNEY TO THE CENTER OF THE UNIVERSE	ASCAP/BMI (15:19)

"Strawberries In Tha Winter" written by Spencer Michlin and Jon Stroll
All other songs written by Children of All ages
"Strawberries In Tha Winter" 1974 Mom's Best Music ASCAP
All other songs 1975 Mom's Best Music ASCAP/Pop's Best Music BMI

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ATOMIC BUTTERFLY

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ATOMIC BUTTERFLY

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ATOMIC BUTTERFLY (Exuberant, fast-moving) B. Stoller	2.36
PENTAGRAM (Moody, aggressive) B. Stoller	2.54
DAY STARTER (Pounding, bright) B. Stoller	2.33
FUNKY SPIDER (Earthy novelty) B. Stoller	2.37
COOL CHARACTER (Mid-tempo, beaty) B. Stoller	2.23
SCOOPMAN (Punchy, active) B. Stoller	2.11
SATURDAY ABOUT TOWN (Cheerful, out-and-about) B. Stoller	2.40
PIXIE (Brash, driving) B. Stoller	2.41

SIDE TWO

HITCH-HIKE (Pacy, forward-moving) B. Stoller	1.56
GROUPIE (Melodic—solid rhythm) B. Stoller	2.12
HIP-TANK (Semi-dramatic, imposing) B. Stoller	2.22
GROUNDUNDER (Heavy movement—repetitive) B. Stoller	2.28
BOOBS (Snappy, energetic) B. Stoller	1.57
MIDNIGHT COUNTRY (Funky, hard-hitting) B. Stoller	2.36
ENTERPRISING SMITHY (Bright riffs over solid rhythm) B. Stoller	1.59
MIGHTY MOUSE (Fast jazz-guitar and piano feature) B. Stoller	2.37

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SIDE ONE

1. Vienna Breakdown
2. Plantagenet
3. Lieutenant Loose
4. Askin' the Way
5. Turning Point
6. Slivadiv

SIDE TWO

1. Jive Grind
2. Human Bed
3. Catcote
4. Waltz for a Wollum
5. Folksong
6. Back Door

All songs by Aspery and Hodgkinson

PERSONNEL:
COLIN HODGKINSON, Fender bass
RON ASPERY, Alto and Soprano Saxophones / Flute
TONY HICKS, Drums

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Art Direction: Seabrook/Graves/Aslett Associates Ltd
Photography: Kelvin McGowen

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—BILLBORED

"NOT MUCH OF A PLOT!"
—BOOK OF THE MUNTH CLUB

"WHAT THE HELL!"
—VARIETIE

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WE'RE BACK FOR MORE
Steve Eldridge—Endless Knights Inc©

FAMILY OF FRIENDS
Steve Eldridge—Endless Knights Inc©

MY TIME
Steve Eldridge—Endless Knights Inc©

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Neil Diamond (BMI) Stone Bridge Music
Tally Rand Music

SIDE TWO

I BELIEVE IN MUSIC
Mack Davis (BMI) Song Painter Music

RAG MAMA
Jim Kweskin—Blind Boy Fuller

TOMMIE CRAPPER
Bill Knightly—Endless Knights Inc©

GITARZAN
Ray Stevens (BMI)

FLOWER OF MY EYE
Bill Knightly—Endless Knights Inc©

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Robert E. Rose—Brass arrangements
Sonny Dufault—Engineer

Steve Eldridge—Piano, Guitar, Flute, Vocal
Bob Knightly—Guitar, Vocal
Bill Knightly—Guitar, Vocal
Steve Kruglewicz—Percussion, Vocal
Drums on: Jolson, Rag Mama, Gitarzan—
Ken Andrews

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(Tristan Tzara, Deda Manifesto, 1918)

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(G. E. Blosche, 1919)

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(Hugo Ball, 1917)

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(New York Dade, 1921)

Dada Lives! Dada is shaking the world of today
(R. Huelsenbeck, 1936)

Da, da ist ja unser Dada

Side One

1. **BIG DIPPER**
(By Pete Gage & Paul Korda; Cotillion-Dada, BMI. Time: 4:09)
2. **THE LAST TIME**
(By Mick Jagger & Keith Richards; Immediate, BMI. Time: 3:37)
3. **THIS IS MY SONG**
(By Pete Gage & Paul Korda; Cotillion-Dada, BMI. Time: 4:33)
4. **SEED OF PEACE**
(By Paul Korda & Don Shinn; Cotillion-Dada, BMI. Time: 3:26)
5. **ORGAN INTERLUDE**
(By Don Shinn; Cotillion-Dada, BMI. Time: 0:54)
6. **TONITE IS**
(By Paul Korda & Don Shinn; Cotillion-Dada, BMI Time: 0:54)

Side Two

1. **SHE WALKS AWAY**
(By Pete Gage & Zagni; Cotillion-Dada, BMI. Time: 3:22)
2. **ASPEN, COLORADO**
(By Tony Joe White; Combine, BMI. Time: 4:58)
3. **EYES OF THE WARREN**
(By Don Shinn; Cotillion-Dada, BMI. Time: 4:08)
4. **JASAMIN**
(By Paul Korda; Cotillion, BMI. Time 2:36)
5. **DADA**
(By Paul Korda; Cotillion, BMI. Time: 3:48)

ELKIE BROOKS—Vocals
PAUL KORDA—Vocals
JIMMY CHAMBERS—Vocals & percussion
PETE GAGE—Guiter & bess
DON SHINN—Keyboards, orgen bess & vibes
MARTYN HARRYMAN—Drums & parcussion
BARRY DUGGAN—Alto & baritone sexes & flutes
MALCOLM CAPEWELL—Tenor sax & flute
ERNIE LUCHLAN—Trumpat & fluegalhorn

Tha errangemants are by Pete Gage & Dada.

Recorded at Olympic & Morgen Studios, London.
Recording engineers: Mike Bobak & Keith Howard
Assistent engineers: Ken Scott, Andy Johns & Paul Cley
Art dasign: Dave Williams
PRODUCED BY PETE GAGE & PAUL CLAY

Special thanks to: Frank Fenter, Ahmet Ertegun, Phil Carson without whom it would heve not been possible.
Additional thanks to: Bob Downes, Don Fay, Geoff Condon, Chas Chandler, Robert Palmar, Cliva Stephens.

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NOBLE SURFER-HONKY TONK-LANA-LET'S GO TRIPPIN'-FINDERS KEEPERS

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Side One

SURFIN' U.S.A. 2:20
Chuck Berry • Arc Music Corp /BMI

FARMER'S DAUGHTER 1:49
Brian Wilson •
Irving Music, Inc./BMI

MISIRLOU 2:02
Roubanis Wise-Leeds Russell •
Misirlou Music, Inc / BMI

LONELY SEA 2:20
G. Usher-B. Wilson •
Irving Music, Inc./BMI

SHUT DOWN 1:50
B. Wilson-R. Christien •
Irving Music, Inc./BMI

Side Two

NOBLE SURFER 1:50
Brian Wilson •
Irving Music, Inc /BMI

HONKY TONK 2:00
Doggett-Scott-Butler Shepherd-
Glover • W & K Publishing Corp /
Islip Music Publishing Co /BMI

LANA 1:40
Brian Wilson •
Irving Music, Inc /BMI

LET'S GO TRIPPIN' 1:52
Dick Dale • Monsour
Publishing Company/ASCAP

FINDERS KEEPERS 1:43
Brian Wilson •
Irving Music, Inc./BMI

Produced by NICK VENET

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HARRY «sweets» EDISON

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Side 1

1. BLACK ORPHEUS 8'05
(A. Jobim)
2. KEESTER PARADE 6'58
(J. Mandel)
3. THE SHADOW OF YOUR SMILE 7'32
(P. Webster - J. Mandel)

Side 2

1. SEVEN ELEVEN 9'07
(H. Edison)
2. ODE TO BILLIE JOE 10'43
(B. Gentry)

Recorded in 1973, LOS ANGELES, California.
Produced by Sonny Lester
P. 1980 Licence Groove Concerts Inc.
Photo : X

Distribution Musidisc Europe

SIDE A

PRELUDE TO OPUS IV (Woodrich, Stanhope) 4:06
HIDEAWAY (Woodrich, Stanhope) 4:00
WHEN A MAN COULD BE FREE (Stanhope, Caplan, Woodrich) 4:28
MADAME SUNRISE (Stanhope, Caplan, Woodrich) 6:00

SIDE B

1930 (Roberts, Stanhope, Caplan) 4:17
FREEDOM (IS LIFE WITH LIVING) (Stanhope, Roberts, Woodrich) 5:48
*THEY'VE GOT THE TIME (Woodrich, Stanhope) 5:51
RIDERS IN THE SKY (Edwin H.Morris, ASCAP) 5:28

MICK STANHOPE—Laad Vocal & Percussion
BERNIE PERSHEY—Percussion
RONN ROBERTS—Guitar & Vocal
ZIP CAPLAN—Guitar
WOODY WOODRICH—Bass Guitar

*WRITTEN IN TRIBUTE TO JIMI HENDRIX, JANIS JOPLIN, BRIAN JONES.

Recorded at SOUND 80 STUDIOS / Chief recording engineer TOM JUNG / Produced by IRA HEILICHER, PAT RAINS, LIGHTNING / Additional string arrangement ARP synthesizer—HERB PILHOFER / All arrangements LIGHTNING
All songs published by Barmour Music (BMI) except as noted. Artwork and cover design—JOHN HANSDN

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PROTOTYPE.

PLAQUE N° I

M.FROG

SIDE ONE

We Are Crazy (M. Frog)
3:10
Champegarpaen (M. Frog, J. Holbrook)
4:45
Takatykitakite (M. Frog)
2:35
Suckling-pigs Game (M. Frog B.S.)
3:12
Brouslneik (M. Frog, J. Holbrook)
2:20
Amphibian Chaff (M. Frog)
:55

Thanks to:
Dennis Whitted, Christopher Parker, Michael Reily, Paul Butterfield,
John Simon, Rick Danko, Nick Jameson, June Millington

Special thanks and eleven kisses from a Frog to:
John A. Holbrook, Todd Rundgren,
"Monsieur le Conseiller organique" and Pluppy

Recorded at Bearsville Sound Studio
by John A. Holbrook and mixed at Secret Sound Studio
by Todd Rundgren (except Champegarpaen: N. Jameson)

Produced by M. Frog (Jean Yves Labat)

May 4—May 20, 1973

SIDE TWO

We Are Crazy (Instrumental)(M. Frog)
3:30
Hey Little Lady (M. Frog, J. Holbrook)
3:20
Monkey People (M. Frog)
2:30
Welcome Home (M. Frog, J. Holbrook)
2:55
Relax Goliath (M. Frog, J. Holbrook)
6:00

BR 2140

All songs published by Fourth Floor Music, Inc., ASCAP

Album design: Milton Glaser
Photographs: Neil Slavin
Back cover photo: Joel Shapiro

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Labat

"Just because a synthesizer looks weird, people think that you have to be some kind of genius or nut to play it. To me someone who can play the banjo is a genius."—M. Frog

A Frenchman

M. Frog comes from the rough country in the middle of France—St. Juste. Born to be a priest or a doctor, he was educated in a seminary. As a teenager he'd sneak under the bed at night to drink and listen to forbidden records from England and America—Eddie Cochran, Buddy Holly, the Shadows, Jerry Lee Lewis—but never thought they would relate to his life someday. Quitting the seminary, M. Frog ventured to Paris, enrolling in Beaux Arts, discovering the world of avant-garde, electronic music, concrete music. But it was all a bit much to take in. He sought some inner quiet and joined a Benedictine monastery.

No Return

"I wanted to become a monk but the Abbe said, 'You are everything but a monk, and you are going to have to leave us. Take your time, but don't fool yourself here.' So I went back to art school in Paris, but found it very difficult returning to experimental music. I didn't want to be thought of as part of that world, catering to that special little audience." So it was that M. Frog moved into the world of popular music, forming and reforming a band called Baba Scholae, going to London, getting a clearer understanding of the vast potential of rock as a medium within which one could do almost anything musically and reach large numbers of listeners.

Meeting the Synthy

"I had become familiar with the components of the synthesizer when I was involved in electronic music—filters, envelope shapers, ring modulators. The synthy just puts them all together in one box. In 1970 I came to the US just to see what it was like, and I got to see an Arp in New York. Then I heard about an English machine—the EMS synthesizer. I found that a friend in Woodstock had gotten a small EMS, so I borrowed it and it blew my mind to find a machine that had all the things in it that I had dreamed about, and it was a great thrill for me." For M. Frog there now followed a period when he would gather together his thoughts and energies which had been taking shape over the years and bring them to a point where he could project them into an album. It involved mastering the synthesizer, bringing together the worlds of electronic music and rock, creating a new way of notating this new music and getting a recording contract.

Self-Propelled

"I am trying to use the synthesizer as an instrument on its own. I'm not interested in imitating other instruments. It might be good practice to try, but that isn't what interests me. For me, as with any other instrument, the synthesizer can take you where you want. The synthesizer is how I can express myself better. It is my instrument. There are no rules. You can rely on no one else. You have to figure it out on your own. I try not to be excessive. I wanted to be very careful and not make my album so far out that no one could relate to it. But the unity of the album is in the color of the sound.

Side One

1. **WE ARE CRAZY** 3:10
   (M. Frog)
2. **CHAMPEGARPAEN** 4:45
   (M. Frog and J. Holbrook)
3. **TAKATYKITAKITE** 2:35
   (M. Frog)
4. **SUCKLING-PIGS GAME** 3.12
   (M. Frog B.S.)
5. **BROUSHNEIK** 2:20
   (M. Frog and J. Holbrook)
6. **AMPHIBIAN CHAFF** :55
   (M. Frog)

Side Two

1. **WE ARE CRAZY (Instrumental)** 3:30
   (M. Frog)
2. **HEY LITTLE LADY** 3:20
   (M. Frog and J. Holbrook)
3. **MONKEY PEOPLE** 2:30
   (M. Frog)
4. **WELCOME HOME** 2:55
   (M. Frog and J. Holbrook)
5. **RELAX GOLIATH** 6:00
   (M. Frog and J. Holbrook)

PRODUCED BY M. FROG (JEAN YVES LABAT)

COLUMBIA SPECIAL PRODUCTS
A Service of Columbia Records
CSP 111

Your Cat and You

Your Cat and You

Answers to questions most often asked about cats.

If you are among the privileged ones *owned by a cat,* you will be glad you have this album. Here you will find answers to questions most often asked about cats... answers that make their ways more understandable and interesting... their needs easier to meet... the life you lead together more enjoyable.

Your Cat and You cannot be purchased in record stores. It is available only through Ralston Purina Company, presented as a service to cats and the people who love them by Purina Cat Chow, through facilities of the Informational Division of Columbia Special Products, a service of Columbia Records.

Information contained in this album is backed by years of experience and study in the Purina Cat Care Center, so you can rely on it fully. Among topics discussed, in order, are:

Things Cats Need
- **Bedding**
- **Food**
- **Sanitary Facilities**
- **Playthings**

Housebreaking

Mother Cats and Kittens

Altering
- **Spaying Females**
- **Neutering Males**

Ailments and What to Do
- **Immunization**
- **Signs of Illness**
- **Administering Medicines**

Everyday Care and Training
- **Preventing Furniture Scratching**
- **To Trim or Not to Trim Claws**
- **Grooming**
- **Accident Prevention**
- **Traveling with Cats**
- **Collars and Leashes**

JACK MIDDLETON

Meet Mr. Jack Middleton, manager of Purina Cat Care Center, under whose supervision this album was prepared.

If you have questions about your cat not answered in this album, he will be glad to answer them.

Write to:

Jack Middleton, Manager
Purina Cat Care Center
Checkerboard Square
St. Louis 2, Missouri

Savant RECORDS, INC.
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HUMAHITAS

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Savant Records, Produced and Distributed Recordings for Columbia Special Products, A Service of Columbia Records

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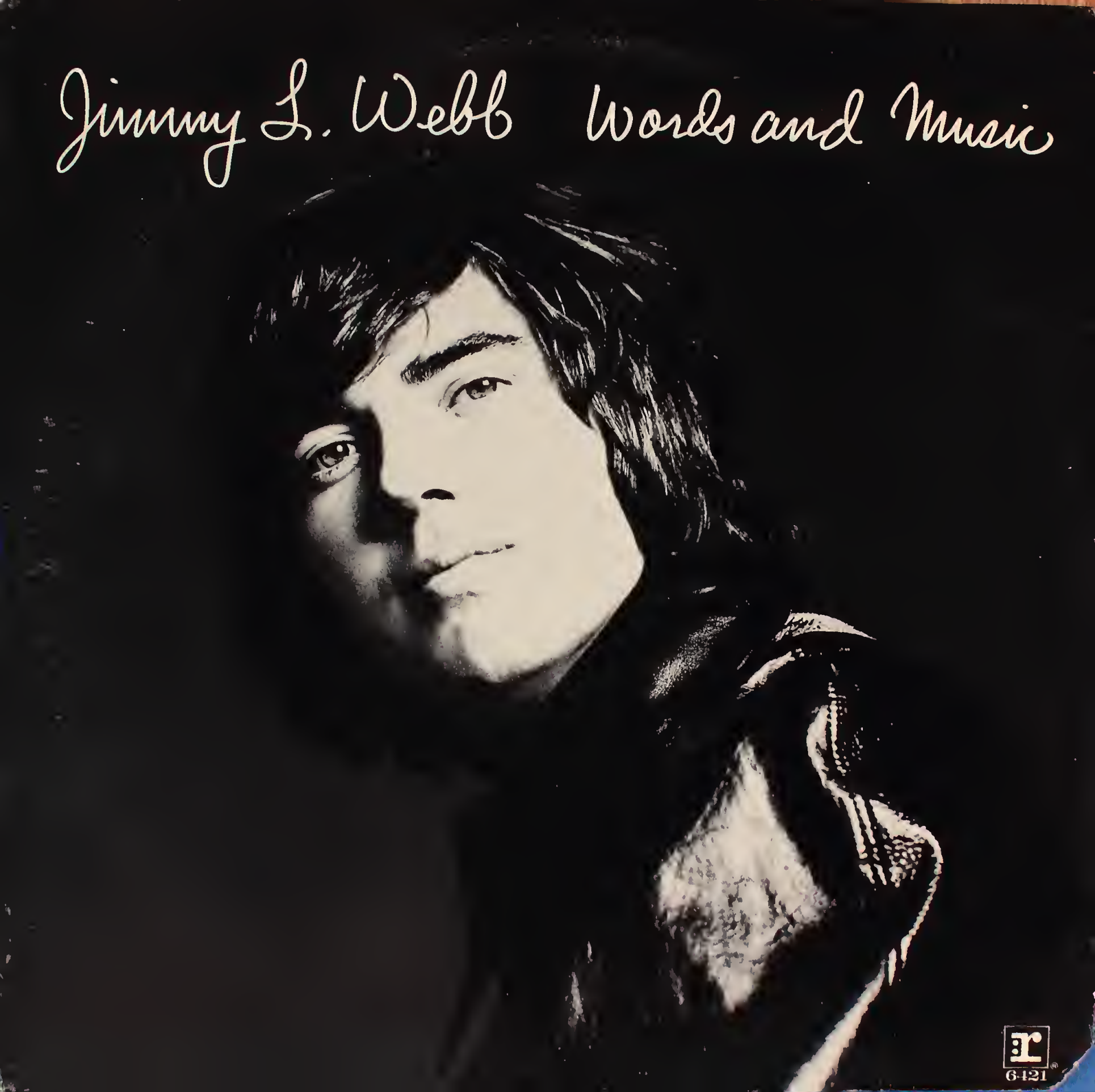
Jimmy L. Webb Words and Music



6421

Side One

Sleepin' in the Daytime — 5:03
P.F. Sloan — 4:00
Love Song — 3:35
Careless Weed — 3:12
Psalm One-Five-O — 4:35

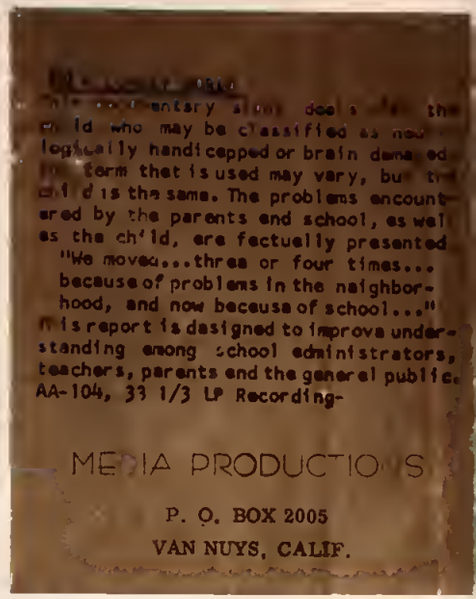
Side Two

Music for an Unmade Movie (in three parts)
I. Sangpeller — 3:40
II. Dorothy Chandler Blues — 6:18
III. Jerusalem — 5:00
Three Songs: (Let It Be Me, Never My Love, I Wanna Be Free) — 2:11
Once Before I Die — 4:30

Drums, tympani, percussion, all guitars, bass, trumpets, and patience — Freddy Jackett. Conga, African drums — Darrell Birch. Sax — Jan Scott. Piano, organ, accordian, Craftsman 6" power saw, vibes, psaltry, effects — J.W. Console was played by Brian Ingoldsby and Jerry Brown. Other engineering assistance from Brent Albright. Thank you Susan — strawberry and vanilla. Photograph by Guy Webster. The studio was M.C.A. at Universal City.
Art Direction — Ed Thrasher

Reprise Records, a Division of Warner Bros Records Inc., 4000 Warner Blvd., Burbank, Calif. 488 Madison Ave., New York, N.Y. Made in U.S.A. ©1970 — Warner Bros Records Inc. RS 6421

Media
A Lonely World


entary story deals with the
d who may be classified as neu
logically handicapped or brain damaged
term that is used may vary, but the
d is the same. The problems encount-
ered by the parents and school, as well
as the child, are factually presented
"We moved...three or four times...
because of problems in the neighbor-
hood, and now because of school..."
is report is designed to improve under-
standing among school administrators,
teachers, parents and the general public.
AA-104, 33 1/3 LP Recording-
MEDIA PRODUCTIONS
P. O. BOX 2005
VAN NUYS, CALIF.

CONVERSA-PHONE
33 1/3 L.P.
KARATE FOR BEGINNERS
VOL. 2 SIDE 1
Band 1 Introduction–Band 2 Lesson 1
Band 3 Lesson 2–Band 4 Lesson 3
Band 5 Lesson 4
℗ 1977 Richard Chun
Dist. by Conversa-phone Institute, Inc.
New York, N. Y. 10001
Made in U.S.A.
CVP-833 A
LEARN A NEW LANGUAGE IN RECORD TIME

33 1/3 L.P.
KARATE FOR BEGINNERS
VOL. 2
SIDE 2
Band 1 Lesson 5—Band 2 Lesson 6—Band 3 Lesson 7
Band 4 Lessons 8 & 9—Band 5 Lessons 10 & 11
Band 6 Lessons 12 & 13—Band 7 Lessons 14 & 15
Band 8 Lessons 16 & 17
© 1977 Richard Chun
Dist. by Convenient Music Institute, Inc.
New York, N. Y. 10001
Made in U.S.A.
CVP-833 B

CARLTON "HEAR HOW" SERIESI

HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY

CHH/10

SIDE 1

CARLTON

SIDE 1

CARLTON RECORD CORPORATION • MADE IN U. S. A.

CARLTON "HEAR HOW" SERIESI

HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY

CHH/10

SIDE 2

CARLTON

SIDE 2

CARLTON RECORD CORPORATION • MADE IN U.S.A.

STORIES

from

THE WAY OF THE WOLF

by

MARTIN BELL

SIDE 1 — 33⅓ R.P.M.

MONAURAL HIGH FIDELITY

SP-80570A

1. Barrington Bunny (16:00)
2. Rag-Tag Army (5:19)

The Seabury Press, Inc.
815 Second Avenue
New York, New York 10017

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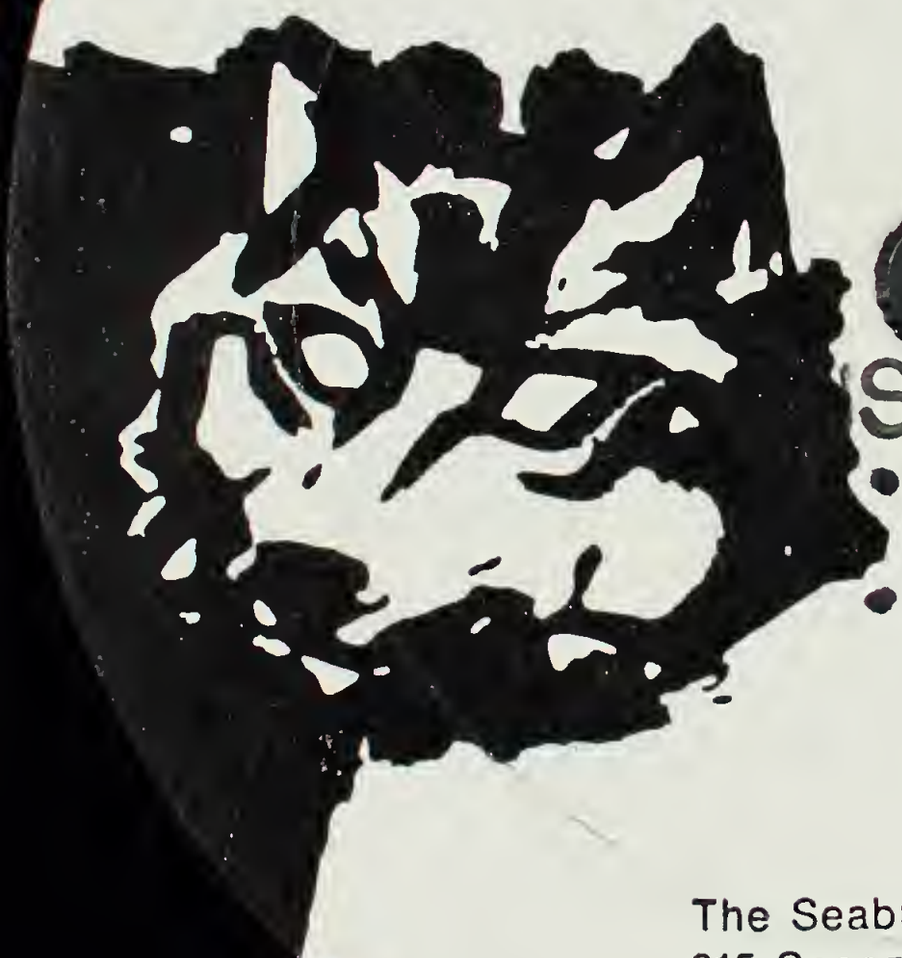
STORIES

from

THE WAY OF THE WOLF

by

MARTIN BELL



SIDE 2 — 33 1/3 R.P.M.

MONAURAL HIGH FIDELITY

SP-80570B

S ION

1. Noel—The Lone Ranger (11:40)
2. Wood and Nails and Colored Eggs (6:40)

The Seabury Press, Inc.
815 Second Avenue
New York, New York 10017

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Jim Copp - Ed Brown present

FABLE FOREST

Composed and performed

by Jim Copp

Playhouse
202
A Hi Fi
Recording

SIDE
1

1. WHEN THE WORLD WAS YOUNG
2. INCIDENT IN THE FOREST
3. THE WEDDING
4. THAT VAIN MISS CROW
5. THE DOWNFALL OF SEBASTIAN FOX
6. MINE! MINE!
7. THE FLYING TORTOISE
8. THE BALL GOWN

LONG PLAYING 33⅓ RPM MICROGROOVE

©Playhouse Records

Jim Copp - Ed Brown present

FABLE FOREST

Composed and performed
by Jim Copp

Playhouse
202
A Hi Fi
Recording

SIDE
2

(Introduction featuring Miss Eula Mole)
9. ANYTHING TO PLEASE
10. THE ANT
11. THE NEARSIGHTED HERON
12. THE STORM AT SEA
13. HOW TO OUTWIT A WOLF
14. HAROLD BEAR, V.I.P.
15. EPILOGUE

LONG PLAYING 33⅓ RPM MICROGROOVE

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RECORDS
FACE A
33 1/3 RPM
KSS 5053
(5053 A)
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STUFF
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FACE B
33 1/3 RPM
KSS 5053
(5053 B)
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RECORDS

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BETTY AND BOBBY GO TO THE MOON

A LUNAR ADVENTURE
IN THE YEAR 1985

1

MANUFACTURED BY HADDON RECORD CORP., U.S.A.

HAPPY HOUSE

RECORDS

C-20-B

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BETTY AND BOBBY
GO TO THE MOON

THE PARTY AFTER LANDING
AT LUNAR CENTRAL

2

MANUFACTURED BY HADDON RECORD CORP., U.S.A.

LUMIÈRE

...a science-fantasy fable

Story with Music

Cris Williamson

PACIFIC CASCADE RECORDS

LPL-7035
STEREO

SIDE ONE

1. Lumière
2. Foreign Glory
3. Live for the Day
4. See It Anymore

All songs, words & music by Cris Williamson
All songs Bird Ankles Music, BMI
℗ © 1982 Pacific Cascade Records

LUMIÈRE

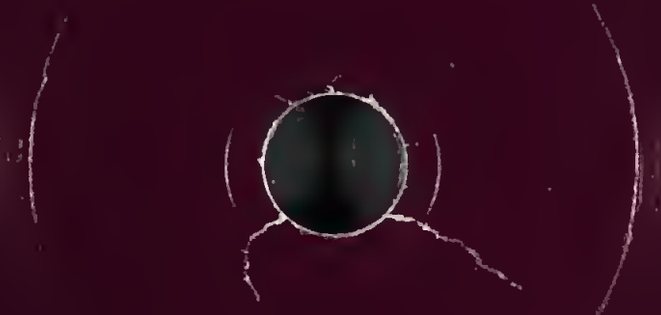
...a science-fantasy fable

Story with Music

Cris Williamson

PACIFIC CASCADE RECORDS

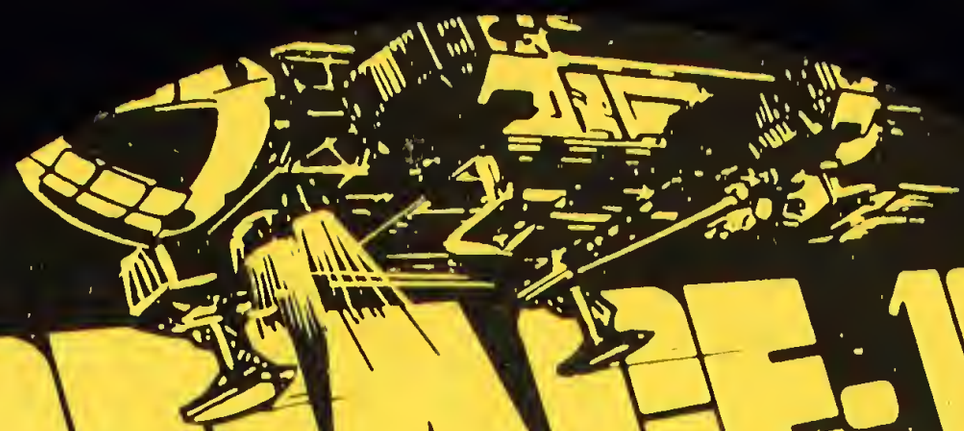
LPL-7035
STEREO



SIDE TWO

1. Make Me Laugh
2. X-Ray Ted
3. Midnight Oil
4. Lumière (Reprise)

All songs, words & music by Cris Williamson
All songs Bird Ankles Music, BMI
℗ © 1982 Pacific Cascade Records



SPACE: 1999

PETER PAN®
RECORDS

8162
Side 1

33⅓ RPM

Breakaway

Death's Other Dominion
(Beginning)

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SPACE:1999
POWER RECORDS
8162
33⅓ RPM
Side 2
Death's Other Dominion
(Conclusion)
Mission of the Darians
© 1975 ATV Licensing, Ltd.

adventure records

SIDE 1

No. 3

THE FIRST MAN IN THE MOON

AN ADVENTURE STORY IN SOUND

adventure records

SIDE 2

No. 3

THE FIRST MAN IN THE MOON

AN ADVENTURE STORY IN SOUND

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
RAIDERS OF
THE LOST ARK:
THE MOVIE ON RECORD
Music Composed and Conducted
by John Williams
JS 37696
STEREO
SIDE 1
AL 37696
℗ 1981 Lucasfilm Ltd
PART I 23:05
From a South American Jungle Temple
to the Excavation Site
In Tanis, Egypt
(BMI)
®"COLUMBIA" ℗ MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
RAIDERS OF
THE LOST ARK:
THE MOVIE ON RECORD
Music Composed and Conducted
by John Williams
JS 37696
STEREO
SIDE 2
BL 37696
℗ 1981 Lucasfilm Ltd.
PART II 22:35
From Egypt to the Island and
the Opening of the Ark
of the Covenant
(BMI)
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

THE INCREDIBLE HULK

33⅓ RPM

8216
Side 1

Peter Pan® Records

BLACK CHASM
MONSTER FROM THE DEEP

Written by W. K. Wells
Produced by Arthur Korb

THE INCREDIBLE HULK

33⅓ RPM

8216
Side 2

Peter Pan®
RECORDS

THE ASSASSIN
BLIND ALLEY

Written by W. K. Wells
Produced by Arthur Korb

OWN-LEE

LITTLE CAESAR HOUR

SIDE 1
CSS-12-A

33⅓ RPM

RECORDED LIVE

OWN-LEE

LITTLE CAESAR HOUR

SIDE 2
CSS-12-B

33⅓ RPM

RECORDED LIVE

another
"SERVICE FOR SAFETY"
product by
Jeppesen & co.

ON COURSE, ON THE GLIDE PATH.

An actual in-flight recording of all radio aids to navigation including an actual GCA

© 1960

High Fidelity, Microgroove
LONG 33 1/3 PLAY
RECORDING
(For Playback on Standard or Stereo Equipment)

ROC-1

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Manufactured for Jeppesen & Co. by RCA Custom Record Department

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product by
Jeppesen & Co.

ON COURSE, ON THE GLIDE PATH.

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RECORDING

(For Playback on Standard or Stereo Equipment)

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LOOKING YOUNG FOREVER

The Asher Snider System of Isometric Facial Muscle Exercises

Side 1

1. INTRODUCTION
2. EXERCISE 1
3. EXERCISE 2
4. EXERCISE 3
5. EXERCISE R-4
6. EXERCISE L-4
7. EXERCISE R-5
8. EXERCISE L-5
9. EXERCISE R-6
10. EXERCISE L-6
11. EXERCISE R-7
12. EXERCISE L-7
13. EXERCISE R-8
14. EXERCISE L-8

CUSTOM FIDELITY

CF-2295
(A8NB1566)

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

LOOKING YOUNG FOREVER

The Asher Snider System of Isometric Facial Muscle Exercises

Side 2

1. EXERCISE R-9
2. EXERCISE L-9
3. EXERCISE 10
4. EXERCISE 11
5. EXERCISE 12
6. EXERCISE 13
7. EXERCISE 14
8. EXERCISE 15
9. EXERCISE 16
10. EXERCISE 16A
11. EXERCISE 17
12. EXERCISE 18
13. CONCLUSION

BACCALA RECORDS

LOU CARY

BAC-0001 A
© 1982

Side A

THE NEW GENERATION

Disco
Professional Student
Oregano
They're Depressed
Different Countries
Marco Polo
Corn Beef and Cabbage
Saints
Post Dated Check

BACCALA RECORDS

LOU CARY

BAC-0001 B
© 1982

Side B

THE NEW GENERATION

Vegas-Atlantic City
Two Mutes
South Philly
Italian People
Different Organizations
The Presidents
The Moon
Crime
The Weight
Roll of Toilet Paper

COLUMBIA

CONVENTION ISSUE

VOLUME I
NUMBER 4

Side 1
XLP 36414

1. Introduction: Jim Conkling
   Goddard Lieberson
2. Masterworks: Goddard Lieberson
   Dave Oppenheim

Master of Ceremonies:
GODDARD LIEBERSON

RETAILER

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COLUMBIA

CONVENTION ISSUE

VOLUME 1
NUMBER 4

Side 4
XLP 36417

1. The Fall Plan:
   Jim Conkling
   Goddard Lieberson
   Hal Cook
   Forrest Price
   Stan Kavan
   Master of Ceremonies:
   GODDARD LIEBERSON

RETAILER

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COLUMBIA
CONVENTION ISSUE
1. Masterworks (cont'd): Goddard Lieberson
Dave Oppenheim
VOLUME 1
NUMBER 4
Side 2
XLP 36415
2. Prices & Packages: Jim Conkling
Goddard Lieberson
3. Popular and Jazz Albums: Goddard Lieberson
George Avakian
Paul Weston
Guest: Mahalia Jackson
Master of Ceremonies:
GODDARD LIEBERSON
RETAILER
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COLUMBIA

CONVENTION ISSUE

VOLUME I
NUMBER 4

Side 3
XLP 36416

1. Popular and Jazz Albums: (cont'd)
Goddard Lieberson
George Avakian
Paul Weston
Guest Mahalia Jackson
Master of Ceremonies:
GODDARD LIEBERSON

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Big Blunts

vol. 1

tb 1153 a

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executive producers: albee!! and johnny wonder

manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

eyes a bleed (rza remix featuring master killer) 4:43 bounty killer
chronic meditation 3:43 jr. cat
ganja smokin 3:03 baja jedd
gi we the weed 3:59 anthony red rose
eyes a bleed 3:46 bounty killer
ganja man live on 3:44 d clarke and yankee b.
under me sensi 4:06 barrington levy and beenie man

TOMMY BOY

Big Blunts

vol. 1

tb 1153 b

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executive producers: albee!! and johnny wonder

manufactured for and distributed by tommy boy music,
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100 weight of collie weed 3:16 carlton livingston
police in helicopter 3:31 john holt
ganja smuggling 3:48 eek-a-mouse
collie weed 3:44 barrington levy
don't sniff coke 4:10 pato banton
1/4 lb of ishen 3:57 lone ranger
eyes a bleed (tom laroc remix) 3:54 bounty killer

TOMMY BOY

Big Blunts

vol. 1

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executive producers: olbee!! and johnny wonder
manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

weed life (funk mix) 4:08 rahsun & skeeta ranks
i need more chronic 3:43 nitty kutchie, boom dandimite, elephant man, harry toodler and daily bread
so many spliff 3:59 sluggy & tuffest
sensi breeze 3:37 jr reid
weed not coke 3:58 baby wayne
ganja smoker 3:51 screechy dan
chronic man 3:25 chronicle

TOMMY BOY

Big Blunts

vol. 1

tb 1153 d
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executive producers: albert and johnny wonder
manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

weed life (dance hall reggae version) 3:24 rahsun & sketta ranks
trodding through the jungle 4:11 carlton livingston
wicked draw a *sensi* 3:22 sister carol
gimme the *grass* 4:06 barrington levy
ganja man 3:45 jr. wilson
macka *spliff* 4:17 steel pulse
***sensi* addict 4:04** horace ferguson

Tommy Boy

TUFF
GONG
DISCO 45
Produced by:
Rec. Eng.
Stephen
Stewart &
Errol Brown
Mix. Eng:
Errol
Brown
ASCAP MUSIC
(P) 1981
(C) 1981
Dist. by:
Tuff Gong
Records Ltd.
56 Hope Rd.,
Kgn. 6.
Tel: 92-77919
92-77103
Produced by:
A. Cooper &
R. Walters
Executive
Producer:
Rita Marley
SIDE ONE
ONE DRAW
(A. COOPER/R. WALTERS)
RITA MARLEY
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TUFF
GONG
DISCO 45
Rec. Eng.
Stephen
Stewart &
Errol Brown
Mix Eng.
Errol Brown
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Tuff Gong
Records Ltd.
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Kingston 6.
Phone: 92-7791
92-7710
Prod. by:
Rita Marley &
Grub Cooper
SIDE 2
THE BEAUTY OF GOD'S PLAN
DEE LEE McNEIL & CLAUDE SAMAREL
RITA MARLEY
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How yu feeling dat ?

VPRD-5681-A

0 54645-5681-1 1

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A. Cameron & A Malvo
Distributed by:
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Jamaica, N.Y. 11435
Tel: 718/291-7058
Fax: 718/658-3573
IN FLORIDA
5893 S.W. 21st. Street,
W. Hollywood, Fl.33023
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VP RECORDS

DUN WIFE

Mad Cobra

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Jamaica, N.Y. 11435
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Fax: 718/658-3573
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TEL: (305)966-4744

ANTI CHRIST

Captain Barkey

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JOHNNY NASH
"HOLD ME TIGHT"

J

J.S. 1207
SLP 1000 A

A

STEREO

D

1. HOLD ME TIGHT (Johnny Nash)
   Johnny Nash Music (ASCAP) 2:50
2. DON'T LOOK BACK (W. Robinson &
   R. White) Jobete Music (BMI) 2:01
3. LOVE (Peter Tosh)
   Cissi Music (BMI) 4:04
4. PEOPLE IN LOVE (Johnny Nash)
   Johnny Nash Music (ASCAP) 2.50
5. GROOVIN' (F. Cavaliere &
   E. Brigati) Slacsar Music
   (ASCAP) 2:00

JOHNNY NASH
"HOLD ME TIGHT"

J

J.S. 1207
SLP 1000 B

A

STEREO

D

1. CUPID (Sam Cooke)
   Kags Music (BMI) 3:29
2. LOVEY DOVEY
   (A. Ertegun & M. Curtis)
   Progressive Music (BMI) 2:11
3. YOU GOT TO CHANGE YOUR
   WAYS (Peter Tosh)
   Cissi Music (BMI) 2:40
4. YOU GOT SOUL (Margaret Nash)
   Cissi Music (BMI) 2:48
5. DON'T CRY (Jimmy Norman)
   Cissi Music (BMI) 2:55

O.U.R.

RECORDS

ESSO STEEL BAND

OUR LP-1001
SIDE 1

STEREO
33⅓ RPM

1. MOZARTS SYMPHONY #40
2. BRIDGE OVER TROUBLED WATER
(Vocal Paynter)
3. SOMETHING
4. RIDE YOUR DONKEY
(Paynter & Cannonier)
5. LOVE STORY
6. EVERYBODY'S TALKING
(Vocal Paynter)

O.U.R.
RECORDS

ESSO STEEL BAND

OUR LP-1001
SIDE 2

STEREO
33⅓ RPM

1. SWEET CAROLINE
2. ROMEO AND JULIET
3. DOLORES
(Strauss)
4. OBEAH WEDDING
(Vocal Cannonier)
5. MY SWEET LORD
(Vocal Paynter)

Made in Canada

GATEWAY
RECORDINGS
GSLP 3544
(GSLP 3544 A)
SIDE 1
STEREO
33⅓ RPM
CARIBBEAN DANCE PARTY
1. SE FE LOCAL (Johnny Grey) 4:00
2. LA VIE DISCO (J. Joseph-G. Thomas) 3:00
3. MOIN AIN MIN 76 (Johnny Grey) 6:20
4. CHAUD I CHAUD (Emile Caserus-Emmanuel) 2:35
5. BLACK AFFAIRS CA WAKE (E. Randon) 2:35
A PRODUCT OF
GILLETTE-MADISON CO.
A PRODUCT OF GILLETTE-MADISON CO., P.O. BOX 134, GILLETT, N.J. 07933

GATEWAY
RECORDINGS
GSLP 3544
(GSLP 3544 B)
SIDE 2
STEREO
33⅓ RPM
CARIBBEAN DANCE PARTY
6. PETIT ROI DES ANANAS 2:33
(G. Sala-M. D'Anella-S. Legay)
7. DOUCINE (Anthony Gossie) 4:20
8. REVANCHE DE MAGUY (J. Rebus) 3:05
9. FANMI GRAND GILE (Emile Caserus-Emmanuel) 3:54
10. TAKE GOOD CARE (George Thomas) 5:45
A PRODUCT OF
GILLETTE-MADISON CO.
A PRODUCT OF GILLETTE-MADISON CO., P.O. BOX 134, GILLETT, N.J. 07933

HOLIDAY IN THE CARIBBEAN

A MUSICAL MERRY-GO-ROUND OF SAN JUAN'S NIGHT SPOTS

SIDE A

33 R. P. M.

EN MI VIEJO SAN JUAN
RINCON
WHO CAN I TURN TOO
LA PACHANGA
SOLAMENTE UNA VEZ
QUE BELLO AMANECER

A Dick Lopez PRODUCTION

HOLIDAY IN THE CARIBBEAN

A MUSICAL MERRY-GO-ROUND OF SAN JUAN'S NIGHT SPOTS

SIDE - B

33 R. P. M.

APRIETA EL POLLO
ORFEO
AH QUE NEGRA TENGO
MUÑECA DE PAPEL
EL NUEVO CALYPSO
CUANDO CALIENTA EL SOL

A Dick Lopez PRODUCTION

STARAPPLE

DREAD REGGAY HITS
THE INNER CIRCLE

SIDE ONE

STAR LP 001

1. You Make Me Feel Brand New
2. I'm Going Home
3. Here I Am Baby
4. Westbound Train
5. Duppy Gunman,
6. Homely Girl

Arranged & Directed By:
Roger Lewis & Charlie Roberts

Produced By: Tommy Cowan

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORKS RESERVED

STARAPPLE

DREAD REGGAY HITS
THE INNER CIRCLE

SIDE TWO

STAR LP 001

1. Rock The Boat,
2. Some Guys Have All The Luck
3. Everything I Own
4. None Shall Escape the Judgment
5. Curfew
6. Have Some Mercy

Arranged & Directed By:
Roger Lewis & Charlie Roberts

Produced By: Tommy Cowan

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORKS RESERVED

RECORDING ARTIST'S PRODUCTION TRINIDAD W.I.
BROADCASTING AND COPYING OF THIS RECORD IS STRICTLY PROHIBITED
HIGH FIDELITY
MELDA
(OBEAH WEDDING)
MY BROTHER YOUR SISTER
RA
SIDE 1
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA1-1002
EXCERPTS FROM
MY FAIR LADY
TING TANG
LONG PLAYING

A RECORDING ARTIST'S PRODUCTION, TRINIDAD W.I.
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK ARE RESERVED
ANY UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD IS STRICTLY PROHIBITED
HIGH FIDELITY
CZARDAS
(DeLibes) 2:58
ROSLIND
(GOING HOME TONIGHT)
(Slinger Fransisco) 4.10
RA
SIDE 2
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA2-1002
PRINTED IN U.S.A.
LONG PLAYING
LICKS IN '66
(Aldwyn Roberts) 4:40
MARIA
(Richard Rodgers) 3:00

EXCERPTS FROM
THE SOUND OF MUSIC
JEALOUSY
HIGH FIDELITY
LONG PLAYING
SIDE
3
The West Indian Tobacco
Gay Desperadoes
RA 3-1002
INDIAN SUMMER
NONE BUT THE
LONELY HEART

A RECORDING ARTISTS PRODUCTION
THE SOUNDS OF THE WEST INDIES AT THEIR BEST
HIGH FIDELITY
LONG PLAYING
SIDE 4
The West Indian Telstars
Gay Desperadoes
RA4-1002
EDELWEISS
CANADIAN SUNSET
GIRL FROM IPANEMA
YESTERDAY
FLIGHT OF
THE BUMBLE BEE
BROADCASTING AND COPYING OF THIS RECORD IS STRICTLY PROHIBITED

Joey Altruda

Call Me at Cleo's
Moment of Decision

from the Will Records release *Kingston Cocktail* (Will 047)

Joey Altruda

Count on Me
Ska Banka

from the Will Records release *Kingston Cocktail* (Will 047)

GREGORY ISAACS
NIGHT NURSE (Long Version)
(G. Isaacs/S. Weise)
45 RPM
7:00
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
DUB MIX BY PAUL "GROUCHO" SMYLKE
STEREO
MLPS 7798 A
℗ 1982 Island
Records Inc.
Promotional Copy Only
Not For Sale
MANGO
TM
Mango Records
a division of Island Records Inc.
444 Madison Avenue
New York, N.Y. 10022

GREGORY ISAACS

MATERIAL MAN

(G. Isaacs/S. Weise)

45 RPM

6:36

PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE

STEREO
MLPS 7798 B

℗ 1982 Island Records Inc.
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MANGO™

Mango Records
a division of Island Records Inc.
444 Madison Avenue
New York, N.Y. 10022

BERMUDA STROLLERS

76

k ELPS-1150
Side 1

STEREO

1. TEARS ON MY PILLOW
2. BERMUDA IS ANOTHER WORLD
3. STICK BY ME
4. WINGS OF A DOVE
5. STEP RIGHT UP
6. ANGELINE

Made in Canada

EDMAR
BERMUDA STROLLERS
76
ELPS-1150
k Side 2
STEREO
1. ARCHIE - GO DOWN MOSES
2. RIDE YOUR DONKEY
3. MICHAEL
4. AMEN
5. BERMUDA BUGGY RIDE
6. VALLEY OF THE DOLLS
Made in Canada

LONG PLAY 33 1/3

THE ELOISE TRIO

DECCA

DL 8983 SIDE 1

MG 7514

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. CHI CHI MERENGUE (2:45-AS)
2. ZOMBIE JAMBOREE (Back To Back) (2:55-BMI)
3. ANNA BA COHA (1:54-BMI)
4. SIMILAU (2:20-BMI)
5. COCOANUT WOMAN (2:03-AS)
6. LA BOMBA (4:30-AS)
7. DIGBY (2:25-AS)

LONG PLAY 33 1/3

THE ELOISE TRIO

DECCA

DL 8983

SIDE 2

MD 7515

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. GOOMBAY (3:27-AS)
2. BLACKBEARD'S CHA CHA (3:36-AS)
3. ISLAND WOMAN (4:14-AS)
4. BANANA (1:57-BMI)
5. CALYPSO ISLAND (3:12-AS)
6. SHAKE, SHAKE, SENORA (2:03-BMI)

AL 8306-A

Stereo

MUTABARUKA
CHECK IT

1. Intro (:29)
2. Check It (2:50)
3. De System (2:51)
4. Every Time A Ear De Soun' (3:05)
5. Witeman Country (3:48)
6. Where Mi Belong? (3:59)
7. Say (1:18)

Alligator Records
Box 60234
Chicago, IL 60660

AL 8306-B

Stereo

MUTABARUKA
CHECK IT

1. Angola Invasion (3:42)
2. Hard Time Loving (3:35)
3. Butta Pan Kulcha (3:51)
4. Sit Dung Pon De Wall (1:25)
5. Naw Give Up (3:16)

Alligator Records
Box 60234
Chicago, IL 60660

(The User)
symphony #2 for dot matrix printers

side a

dur	cut
6'39	1
3'10	2
1'24	3
1'38	4
0'30	5
3'11	6

all tracks [the user]
(t. mcintosh / e. madan) socan
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ASPHODEL

(The User)
symphony #2 for dot matrix printers

side b

dur	cut
2'12	1
1'52	2
3'07	3
1'47	4
7'11	5
8'12	6

all tracks [the user]
(t. mcintosh / e. madan) socan
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SIDE 1

FOR HEAVEN'S SAKE!

Lyrics by Helen Kromer
Music by Frederick Silver

mfg. by Century RECORDS

STEREO
26422

William Dengler
9 Frederick Road
Pittsford, N.Y. 14534

1. Prologue - Silver
   Little Man
   I'm Coming Lord, Just You Wait Right There
   A Mighty Fortress Is Our Church
   The Inchworm
2. The Death House
3. The Word
4. Seven Steeples
5. The Rap
   The First Third Of Your Life
   Director - David Hicks
   Pianist - Roy Brunner

33 1/3

SIDE 2

FOR HEAVEN'S SAKE!

Lyrics by Helen Kromer
Music by Frederick Silver

mfg. by Century RECORDS

STEREO
26422

William Dengler
9 Frederick Road
Pittsford, N.Y. 14534

1. Use Me, Oh Lord
2. Aim For Heaven
3. Gimme God Blues
4. A Drop In The Bucket
   I'm Nothing
5. The Repair Job
6. One Man Awake
   For Heaven's Sake

Director - David Hicks
Pianist - Roy Brunner

33 1/3

21000

THE JACK D'JOHNS

Together

Side I

ARS 2002

apogee records

STEREO

1. I BELIEVE IN MUSIC 2:23
(MAC DAVIS — BMI)
2. THEME FROM THE GODFATHER — Speak Softly Love 2:45
(NINO ROTA — ASCAP)
3. BUGLER'S HOLIDAY 1:50
(LEROY ANDERSON — ASCAP)
4. OB-LA-DI OB-LA-DA 2:26
(LENNON & MC CARTNEY — BMI)
5. SERENA 3:00
(ROSZCZEWSKI — ASCAP)
6. HEAVENLY POLKA MEDLEY: 3:59
(R. SIEGAL, E. NEUBACK) (L. BROWN, A. TIMM, J. VEJUODA) (D. ESTROM, T. MORSE)
7. RAINING 4:38
(ROSZCZEWSKI — ASCAP)

21000

THE JACK D'JOHNS

Together

Side II

apogee records

STEREO

ARS 2002

1. MORNING DOVE 6:18
(ROSZCZEWSKI — ASCAP)
2. I GOT LOVE 2:02
(PETER UDELL, GARY GOLD — ASCAP)
3. UNITED WE STAND 3:08
(FRED HOLLY — ASCAP)
4. THE PUSH BIKE SONG 2:39
(IDRIS & EVAN JONES — ASCAP)
5. DOWN BY THE LAZY RIVER 4:06
(OSMOND — BMI)

DARK HORSE RECORDS

Side 1

SP-22002

Stereo (SP-22003)

℗ 1974 A&M/
Dark Horse Records

SHANKAR FAMILY ॐ FRIENDS

*1. **I AM MISSING YOU** 3:40

2. **KAHĀN GAYELAVĀ SHYĀM SALONÉ** 3:15

3. **SUPANÉ MÉ ĀYÉ PREETAM SAINYĀ** 4:44

4. **I AM MISSING YOU (REPRISE)** 3:56

5. **JAYA JAGADISH HARÉ** 4:50

All music composed & arranged by Ravi Shankar except *Arranged by George Harrison lyrics (except 5) by Ravi Shankar

All selections published by Ganga Publishing B.V.
Licensed for public performance by BMI

Produced by George Harrison

DISTRIBUTED BY A&M RECORDS • 1416 N. LA BREA AVE., HOLLYWOOD, CALIFORNIA 90028

Side 2

SP-22002

Stereo (SP-22004)

℗ 1974 A&M/
Dark Horse Records

SHANKAR FAMILY ॐ FRIENDS

DREAM, NIGHTMARE & DAWN MUSIC FOR A BALLET

OVERTURE 2:28

PART ONE: **DREAM** Festivity & Joy 3:52 Love-Dance Ecstasy 3:10

PART TWO: **NIGHTMARE** Lust 3:12 Dispute & Violence 3:05
Disillusionment & Frustration 2:51 Despair & Sorrow 3:07

PART THREE: **DAWN** Awakening 3:07 Peace & Hope 4:21

All music composed and arranged by Ravi Shankar

All selections published by Ganga Publishing B.V.
Licensed for public performance by BMI

Produced by George Harrison

DISTRIBUTED BY A&M RECORDS • 1416 N. LA BREA AVE., HOLLYWOOD, CALIFORNIA 90028

Bi RUSSELL RECORDS
834 W. 131st ST., COMPTON, CA. 90222
U.S.A.
LITER THRU DORKER VIBES
STEREO
33⅓ RPM
SIDE 2
CR-08-B
Bi Russell Music Prod.
BMI
1. GIVERS OF AFFECTION 4:20
2. LONELY NO MORE 4:04
3. DIG THIS CALYPSO 4:25
4. WATER LATE (Inst.) 5:04
Composed, Arranged, Performed
by Médico Doktor Vibes.
℗ 1979 Bi RUSSELL RECORDS
© 2013 COMPANION RECORDS

DIFFERANT DRUMMER
RECORDS™

CHILDREN OF ALL AGES

CHILDREN OF ALL AGES

SIDE 1
STEREO

DD1005
(DD1005-A)

1. STRAWBERRIES IN THE WINTER
   (S. Michlin J. Stroll) (ASCAP) 2:29
2. JUBILEE MORNING (Children Of All Ages) (ASCAP/BMI) 5:15
3. PLENTY OF IT
   (Children Of All Ages) (ASCAP/BMI) 8:47
4. YAWN Song (ASCAP/BMI) 3:39

Produced by: Children Of All Ages &
John Hill for Michlin & Hill Production
℗ 1975 Differant
Drummer Records

MANUFACTURED BY ADAMO MUSIC CORPORATION NEW YORK, N.Y.

CHILDREN OF ALL AGES

CHILDREN OF ALL AGES

SIDE 2
STEREO

DD1005
(DD1005-B)

1. JOURNEY TO THE CENTER OF THE UNIVERSE
(Children Of All Ages) (ASCAP/BMI) 15:19

Produced by: Children Of All Ages &
John Hill for Michiin & Hill Production
℗ 1975 Differant
Drummer Records

MANUFACTURED BY ADAMO MUSIC CORPORATION NEW YORK, N. Y.

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Speed 33 1/3 rpm **DW/LP 3199A**

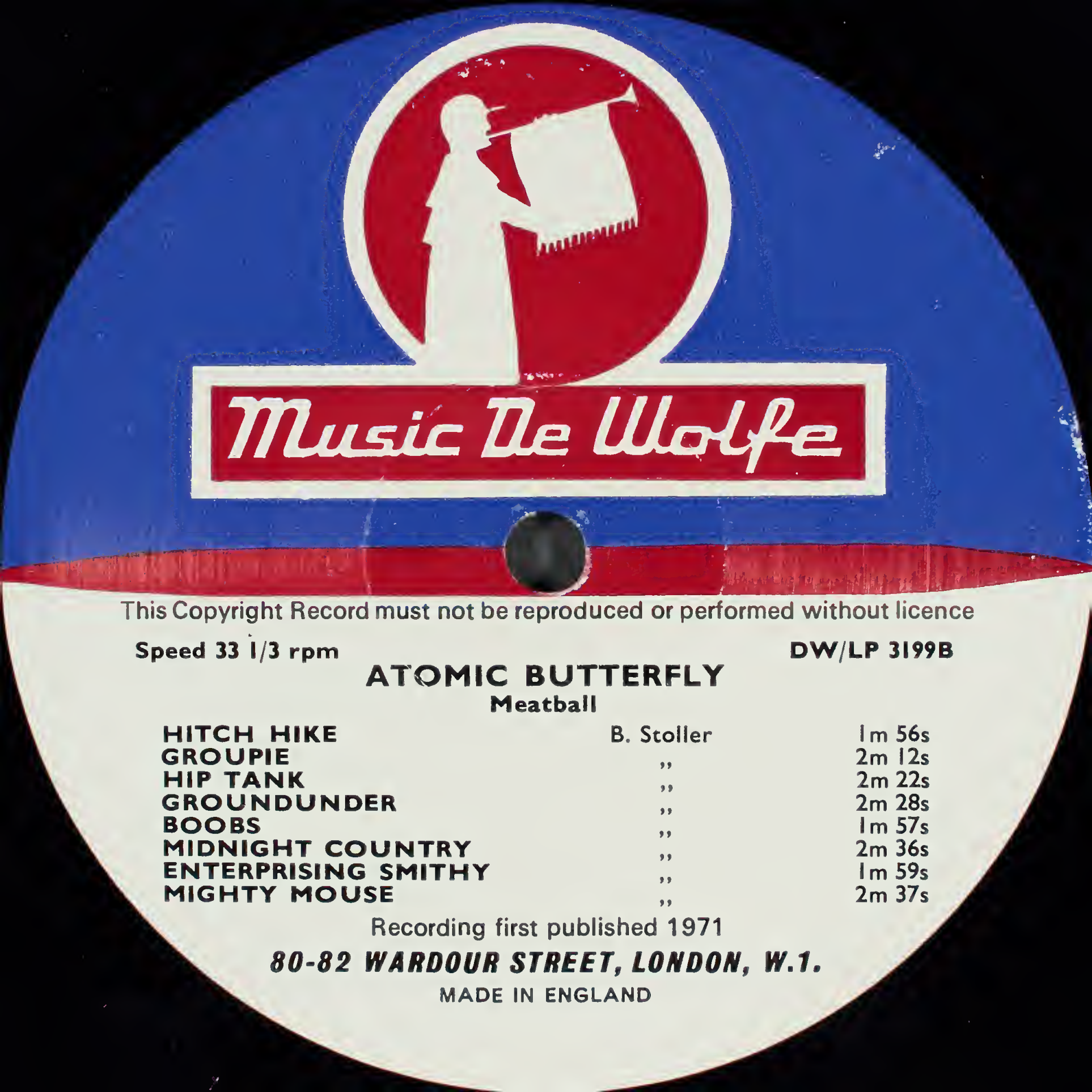
ATOMIC BUTTERFLY

Meatball

ATOMIC BUTTERFLY	B. Stoller	2m 36s
PENTAGRAM	,,	2m 54s
DAY STARTER	,,	2m 33s
FUNKY SPIDER	,,	2m 37s
COOL CHARACTER	,,	2m 23s
SCOOPMAN	,,	2m 11s
SATURDAY ABOUT TOWN	,,	2m 40s
PIXIE	,,	2m 41s

Recording first published 1971

80-82 WARDOUR STREET, LONDON, W.1.

MADE IN ENGLAND

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Speed 33 1/3 rpm

DW/LP 3199B

ATOMIC BUTTERFLY

Meatball

HITCH HIKE	B. Stoller	1m 56s
GROUPIE	,,	2m 12s
HIP TANK	,,	2m 22s
GROUNDUNDER	,,	2m 28s
BOOBS	,,	1m 57s
MIDNIGHT COUNTRY	,,	2m 36s
ENTERPRISING SMITHY	,,	1m 59s
MIGHTY MOUSE	,,	2m 37s

Recording first published 1971

80-82 WARDOUR STREET, LONDON, W.1.

MADE IN ENGLAND

BURBANK, HOME OF WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

Playing Time:
15:25

BACK DOOR

Produced by BACK DOOR

BS 2716
(S40,524)

SIDE I

1. VIENNA BREAKDOWN 2:20
2. PLANTAGENET 1:38
3. LIEUTENANT LOOSE 2:37
4. ASKIN' THE WAY 2:55
5. TURNING POINT 2:10
6. SLIVADIV 3:45

All titles composed by Aspery-Hodgkinson
Published by P.P.R. Music - ASCAP

℗1973
Warner Bros. Records Inc.

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.

BURBANK, HOME OF WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

Playing Time:
15:09

BACK DOOR

Produced by BACK DOOR

BS 2716
(S40,525)

SIDE II

1. JIVE GRIND 2:46
2. HUMAN BED 2:25
3. CATCOTE RAG 1:55
4. WALTZ FOR A WOLLUM 2:17
5. FOLKSONG 3:00
6. BACK DOOR 2:46

All titles composed by Aspery-Hodgkinson
Published by P.P.R. Music - ASCAP

℗1973
Warner Bros. Records Inc.

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.

CORI

RECORDS

BACK FOR MORE

Endless Knights

SIDE ONE

CS 31016 A

1. WHAT'S COMING DOWN ON YOU
   steve eldridge-endless knights inc.
2. WE'RE BACK FOR MORE
   steve eldridge-endless knights inc.
3. FAMILY OF FRIENDS
   steve eldridge-endless knights inc.
4. MY TIME
   steve eldridge-endless knights inc.
5. NEIL DIAMOND MEDLEY
   neil diamond (bmi) stone bridge music
   tally rand music

CORI

RECORDS

BACK FOR MORE

Endless Knights

SIDE TWO

CS 31016 B

1. I BELIEVE IN MUSIC
   mac davis (bmi) song painter music
2. RAG MAMA
   jim kweskin- blind boy fuller
3. TOMMIE CRAPPER
   bill knightly-endless knights inc.
4. GITARZAN
   ray stevens (bmi)
5. FLOWER OF MY EYE
   bill knightly-endless knights inc.
6. JOLSON MEDLEY
   al jolson- traditional

SD33-352

DADA

1. BIG DIPPER (4:09)
   Pete Gage - Paul Korda

SAMPLE COPY
NOT FOR SALE

ONE STEREO

2. THE LAST TIME (3:37)
   Mick Jagger - Keith Richards
3. THIS IS MY SONG (4:33)
   Pete Gage - Paul Korda
4. SEED OF PEACE (3:26)
   Paul Korda - Don Shinn
5. ORGAN INTERLUDE (0:54)
   Don Shinn
6. TONITE IS (0:54)
   Paul Korda - Don Shinn

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-C-702047 PR)

SD33-352

DADA

SAMPLE COPY
NOT FOR SALE

ATCO

TWO STEREO

1. SHE WALKS AWAY (3:22)
   Pete Gage - Zagni
2. ASPEN, COLORADO (4:58)
   Tony Joe White
3. EYES OF THE WARREN (4:08)
   Don Shinn
4. JASAMIN (2:36)
   Paul Korda
5. DADA (3:48)
   Paul Korda

(ST-C-702048 PR)

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MARCA REG
Capitol
REG. U.S. PAT. OFF.
THE BEACH BOYS
SURFIN' U.S.A.
1
SN-16015
(SN-1-16015)
1. SURFIN' U.S.A. • 2:20
(Chuck Berry) BMI
2. FARMER'S DAUGHTER • 1:49
(Brian Wilson) BMI
3. MISIRLOU • 2:02
(Roubanis-Wise-Leeds-Russell) BMI
4. LONELY SEA • 2:20
(G. Usher-B. Wilson) BMI
5. SHUT DOWN • 1:50
(B. Wilson-R. Christian) BMI
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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol
REG. U.S. PAT. OFF.
MARCA REG.
THE BEACH BOYS
SURFIN' U.S.A.
2
SN-16015
(SN-2-16015)
1. NOBLE SURFER • 1:50
(Brian Wilson) BMI
2. HONKY TONK • 2:00
(Doggett-Scott-Butler-Shepherd-Glover) BMI
3. LANA • 1:40
(Brian Wilson) BMI
4. LET'S GO TRIPPIN' • 1:52
(Dick Dale) ASCAP
5. FINDERS KEEPERS • 1:43
(Brian Wilson) BMI
ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

america
RECORDS
AM 6152
(AM 6152 A)
33 tours
SACEM
SDRM
Face A
HARRY "SWEETS" EDISON
1. BLACK ORPHEUS (A. Jobim) 8'05
2. KEESTER PARADE (J. Mandel) 6'58
3. THE SHADOW OF YOUR SMILE
(P. Webster - J. Mandel) 7'32
Produced by Sonny LESTER
℗ 1980 Licence Groove Concerts Inc.
Distribution
MUSIDISC-EUROPE
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS – MADE IN FRANCE

america
RECORDS
AM 6152
(AM 6152 B)
33 tours
SACEM
SDRM
Face B
HARRY "SWEETS" EDISON
1. SEVEN ELEVEN (H. Edison) 9'07
2. ODE TO BILLIE JOE (B. Gentry) 10'43
Produced by Sonny LESTER
℗ 1980 Licence Groove Concerts Inc.
Distribution
MUSIDISC-EUROPE
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS – MADE IN FRANCE

LIGHTNING

PICKWICK
INTERNATIONAL
PRODUCTIONS

PIP 6807-A
Side 1
33⅓ RPM
STEREO

1. PRELUDE TO OPUS IV 4:06
2. HIDEAWAY 4:00
3. WHEN A MAN COULD BE FREE 4:26
4. MADAM SUNRISE 6:00

All songs published by
Barmour Music Corp. (BMI)

LIGHTNING

PICKWICK
INTERNATIONAL
PRODUCTIONS

PIP 6807-B
Side 2
33⅓ RPM
STEREO

1. 1930 4:17
2. FREEDOM 5:48
3. THEY'VE GOT THE TIME 5:51
* 4. RIDERS IN THE SKY
(GHOSTRIDERS) 5:28

All songs published by
Barmour Music Corp. (BMI) except
* E.H. Morris (ASCAP)

M. FROG
LABAT

Produced by M. FROG (JEAN YVES LABAT)

SIDE 1

STEREO

BR-2140

(31,570)

33 1/3 RPM

1. WE ARE CRAZY (M. Frog) 3:10
2. CHAMPEGARPAEN (M. Frog, J. Holbrook) 4:45
3. TAKATYKITAKITE (M. Frog) 2:35
4. SUCKLING-PIGS GAME (M. Frog B.S.) 3:12
5. BROUSHNEIK (M. Frog, J. Holbrook) 2:20
6. AMPHIBIAN CHAFF (M. Frog) :55

All selections published by
Fourth Floor Music, Inc. - ASCAP

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M. FROG
LABAT

Produced by M. FROG (JEAN YVES LABAT)

SIDE 2

STEREO

BR-2140
(31,571)

33⅓ RPM

1. WE ARE CRAZY (INSTRUMENTAL) (M. Frog) 3:30
2. HEY LITTLE LADY (M. Frog, J. Holbrook) 3:20
3. MONKEY PEOPLE (M. Frog) 2:30
4. WELCOME HOME (M. Frog, J. Holbrook) 2:55
5. RELAX GOLIATH (M. Frog, J. Holbrook) 6:00

All selections published by
Fourth Floor Music, Inc. - ASCAP

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"Your Cat and You"
Prepared jointly for
Purina Cat Chow

Side 1

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"Your Cat and You"
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Purina Cat Chow

Side 2

TV 88619

By

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LIMITED EDITION

REPRISE RECORDS

JIMMY L. WEBB
WORDS AND MUSIC
Produced by Jimmy Webb

RS 6421
(31,123)

SIDE
1

1. SLEEPIN' IN THE DAYTIME 5:03
2. P. F. SLOAN 4:00
3. LOVE SONG 3:35
4. CARELESS WEED 3:12
5. PSALM ONE-FIVE-O 4:35

All selections written by Jimmy Webb

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.

STEREO

REPRISE RECORDS

JIMMY L. WEBB
WORDS AND MUSIC
Produced by Jimmy Webb

RS 6421
(31,124)

SIDE
2

MUSIC FROM AN UNMADE MOVIE
(In Three Parts) (Jimmy Webb)

1. SONGSELLER 3:40
2. DORDTHY CHANDLER BLUES 6:18
3. JERUSALEM 5:00
4. THREE SONGS: 2:11
   LET IT BE ME (Curtis-Delanoe-Becaud)
   NEVER MY LOVE (D & D Addrisi)
   I WANNA BE FREE (Boyce-Hart)
5. ONCE BEFORE I DIE 4:30
   (Jimmy Webb)

STEREO

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.

mp

MEDIA PRODUCTIONS

A LONELY WORLD

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Side 1, MP-104 33⅓ RPM NONBREAKABLE

A Documentary Study of the Neurologically Handicapped Child

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mp

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Side 2, MP-104 33⅓ RPM NONBREAKABLE

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TEST PRESSING

DATE _____

SIDE _____

RECORD # _____

TITLE _____

Volume 2

CVP-833

$10-
SEALED

KARATE

FOR BEGINNERS

Kung Fu
Tae Kwon Do

MARTIAL ARTS –
SELF DEFENSE –
HOME STUDY COURSE

by **Richard Chun**
International Grand Master
8th Degree Black Belt

CONTENTS: 12 inch LP Record and Illustrated Instruction manual with over 90 photos

Produced by Conversa-phone Institute, Inc.. New York, N.Y.
"Successful Teaching Methods since 1911"

Printed in U.S.A.

KARATE FOR BEGINNERS

HOME STUDY SELF DEFENSE COURSE

SELF DEFENSE

Wouldn't you like to be able to defend yourself and then counter-attack against one, two or more persons? Then Tae Kwon Do Karate is what you are looking for. International Grand Master Richard Chun, Eighth Degree Black Belt, in cooperation with the Conversa-phone Institute, has devised a home study course which will teach you how to defend yourself and your loved ones against a vicious or surprise attack.

Master Chun uses an Audio Visual Method combining voice instruction and numerous pictures that describe each technique and movement to the fullest. Now in your own home under relaxed conditions you can practice to become proficient in the art of self-defense. Master Chun will teach you how to use your hands and feet with speed and finesse against an attack either in front or from behind. Learn how to counter-attack with a knife hand strike, a spear hand strike, a hammerfist or a front kick to where your opponent is weakest. You will learn all of these movements in Master Richard Chun's Karate for beginners series.

A question frequently asked of Master Chun is, "Do I have to have a good physique to become a Karate expert?" The answer is no. You can be tall or short, fat or skinny. Build is not important. What is important is the correct directions and practice.

Also Karate for Beginners will build confidence and fitness in yourself. You will gain respect in your neighborhood and you will no longer be afraid of the town bullies. You will now possess the Oriental Secrets of how a smaller or weaker person is able to defeat a large powerful opponent.

After the student completes the beginner's series, he will have covered all the material needed to qualify for the Yellow Belt. In the near future, we expect to add courses for the Green, Red, Brown and Black Belt levels.

HISTORY AND DEFINITION

The origins of martial arts remain obscure, but certainly predate written language. Stone reliefs and cave murals in Korea and the folklore of India suggest that methods of unarmed combat were employed before the time of Christ in the West. The earliest recorded information concerns Ancient Korea, which was divided into three kingdoms. Silla, the smallest of these territories, braved constant invasions from the two powerful Northern Kingdoms. During the reign of Chin Hueng, an aristocratic warrior corps was organized and called the Hwa Rang Dan. Studying the fighting manners of wild animals, these young noblemen formed a self-defense technique known as Soo Bak which meant "punching and butting."

Although the legends are plentiful, the most widely accepted theory of the evolution of weaponless fighting as an art centers around the Buddhist monk Bodhidharma, who traveled from India to China along the Himalayan route and founded the temple of Ko San So Rim, also known as Shaolin-ssu. Ordinary weapons were forbidden on temple grounds, so Bodhidharma taught the monks a system of mental and physical exercises that they might have an unarmed means of defending themselves against th bandit gangs and dangerous animals they encountered on their pilgrimages. The styles themselves were very often derived from nature. Once, it is said, a Zen Master was walking through the forest when he saw a bird that was attacking an insect. This in itself was not unusual. What startled the Zen Master was that the insect, a praying mantis, was using its long forelegs as defensive weapons. After several unsuccessful assaults the bird retreated and flew away. This primary art of self-defense established by Bodhidharma and practiced by his followers became known as Kwon Bop and the Monastary became noted for its fighting techniques. Through the flourishing of Buddhist culture, their methods extended to Japan, Okinawa and Korea where they became fused with the native skills, like those of the Hwa Rang Dan, resulting in the now varied forms of martial arts.

Of these varied styles, three have more widely attracted the West, especially the United States. These are: Kung Fu from China, Karate from Japan and Okinawa, and Tae Kwon Do from Korea.

Kung Fu literally means "tasks to be done." This Chinese style makes use of flowing, circular movements, patterned after the swinging of a sword. Japanese Karate is "the art of the empty hand." It employs focused straight-line techniques with an emphasis on the hand skills. The Korean method of Karate is Tae Kwon Do which translates "the art of kicking and punching." This martial art combines the movements of the other two, but centers around its own unique and powerful kicking techniques.

Since "Karate" is the term most familiar in the West, we will employ it in this text in a generic sense to signify the Chinese, Japanese or Korean styles.

PHILOSOPHY AND PRINCIPLES

One summer morning, a Zen Master was walking with his student through a field. "Look," said the student, "how the light breeze bends the reeds to the ground. How much better it is to be strong like the oaks." "Remember what you have said," replied the Zen Master. In late autumn, after a great storm, the Master took his student to the same field. They stopped before an oak which had fallen and was split in two. "Now show me a reed," said the Master, "which has broken like this tree."

A more practical parallel from Western history is from the gladiatorial games of Ancient Rome. The most popular battle in the arena was that between a secutor, a man in full body armor furnished with a shield and a sword, and a retiarius, a man armed only with a net and dagger. At first glance it would seem the secutor was the overwhelming favorite, but in reality, neither man had the advantage. The secutor was slow moving and the retiarius was vulnerable to any blow that could catch him. In other words, it was a classic contest of brute power versus agility in which each man had his strengths and weaknesses. The recognition and development of our strengths are the essence of Tae Kwon Do—Karate.

This martial art uses all the muscles and joints of the body for a system of unarmed self-defense and counterattacks, that which is soft for speed and agility and that which is hard for resistance and attack. By harnessing and mastering the potential within himself, the student may overcome his only real enemy, the fear within himself. This requires patience and humility. As the body unfolds its strength and grace through Tae Kwon Do—Karate, presence of mind, gentleness and nobility of character will replace the lack of faith and confidence in the ability of one's own resources.

ABOUT THE AUTHOR

Internationally famous Master Richard Chun holds an Eighth Degree Black Belt, which is one of the highest achievements in the martial arts world.

As head coach, he led the United States' Team to a second place finish at the First World Tae Kwon Do Karate Championship held in Seoul, Korea in 1973. In 1975 he was technical advisor to the team.

In addition to teaching at his own school in New York City, Master Chun is a professor of physical education teaching martial art at the City University of New York. Besides he is an International referee for the World Tae Kwon Do Federation.

Master Chun is also the author of four books on the martial art of Tae Kwon Do Karate and has several others under preparation.

Distributed by Conversa-phone Institute, Inc. New York, N.Y.

VOL. 2

CVP-833

KARATE
FOR BEGINNERS

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Distributed by Conversa-phone Institute, Inc.

Printed in U.S.A.

VOL. 1 KARATE FOR BEGINNERS CVP-832

- *Breathing*
- *Concentration and Meditation*
- *Warm-up Exercises*
- *Belt System and Promotion*
- *Attention Stance and Bowing*
- *Proper Fist*
- *Straight Punch*
- *Ready Stance*
- *Horseback Stance*
- *Straight Punch in Horseback Stance*
- *Elbow Techniques*
- *Vital Target Areas*
- *Front Stance*
- *Walking Front Stance*
- *Straight Punch in Walking Front Stance*
- *Left and Right Hand Low Blocks*
- *Low Block in Walking Front Stance*

VOL. 3 KARATE FOR BEGINNERS CVP-834

- *Left and Right Back Stance*
- *Walking Back Stance*
- *Right Hand Outside Middle Block*
- *Left Hand Outside Middle Block*
- *Outside Middle Block with Front Stance*
- *Outside Middle Block with Back Stance*
- *Outside Middle Block with Walking Front Stance*
- *Outside Middle Block with Walking Back Stance*
- *Left Hand Inside Middle Block*
- *Right Hand Inside Middle Block*
- *Left Fighting Stance*
- *Right Fighting Stance*
- *Left and Right Knee Kicks*
- *Left Round Kick*
- *Right Round Kick*

VOL. 4 KARATE FOR BEGINNERS CVP-835

- *Right Knife Hand Middle Block*
- *Left Knife Hand Middle Block*
- *Right Knife Hand High Block*
- *Left Knife Hand High Block*
- *Right Knife Hand Low Block*
- *Left Knife Hand Low Block*
- *Knife Hand Block with Walking Back Stance*
- *Left and Right Side Kicks*
- *Outside Middle Block with Spear Hand Attack*
- *Inside Middle Block with Backfist Strike*
- *Knife Hand Block with Front Kick*
- *Knife Hand Block with Round Kick*
- *Knife Hand Block with Side Kick*
- *Basic Self Defense Techniques*
- *Basic Form [Formal Exercises]*

CLOSING COMMENTS

We hope you have enjoyed studying Volume Two of this Home Study Course. Practice the techniques you have learned until you can do them perfectly. Also keep reviewing the material that you have learned in Volume One.

When you have mastered both of these volumes, we suggest that you obtain Volumes Three and Four of this series. These volumes contain advanced beginners material. After completing these four volumes, you will have covered all the material necessary to obtain your Yellow Belt.

For the students who are interested in the promotion test for the Yellow Belt, please refer to the requirements that are described in the text of Volume Four.

Photographs by Marco Vega

Illustrations by James Infantino

HEAR HOW TO PLAY WINNING BRIDGE

GOODWILL

OSWALD JACOBY

AMERICA'S FOREMOST BRIDGE AUTHORITY DISCUSSES BIDDING

HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY: AMERICA'S FOREMOST BRIDGE AUTHORITY DISCUSSES BIDDING

Here is one of the world's foremost bridge players, and one of America's most respected bridge teachers, serving as your private tutor. Oswald Jacoby, long recognized as one of the geniuses of the card table, presents here a simple, easy-to-follow short course in the fine art of bidding.

This discussion begins with the fundamentals, such as the point count:

A—4 points.
K—3 points.
Q—2 points.
J—1 point.

If you can add, you can bid correctly, with the help of the tips Jacoby gives you here.

The Album proceeds logically from the basics, such as the point count, upward and onward. Here are some of the bidding problems analyzed, discussed and outlined by Jacoby:

Opening bids—biddable suits; the short club; the various no-trump openers; opening two bids; pre-emptive openers.

The response—the minimum responses; double and triple jumps; forcing bids; jumps in no-trump; one-over-one; two-over one; jump shifts.

The points you and your partner need for game in the various suits, in no-trump and for slams.

Slam bidding—how to reach a slam; the Blackwood convention; other slam hints.

Overcalls
Take-out doubles
Business doubles
Lead-directing doubles

And, wrapping up this album, Jacoby tosses in a few valuable hints on the play of the hand. Although this was designed as a course in bidding, Jacoby felt that there were a few playing suggestions he had to get off his chest, so here they are.

This is an album designed primarily for the beginner, yet even experts who've heard it feel they learn something from it. Jacoby has a few strong convictions about bridge and bidding in particular which make good sense. And, too, many players feel that HEARING THE INSTRUCTIONS imbeds them in the mind much more than reading them.

So if you've just got a yen to play bridge, or if you've already started accumulating master points, Oswald Jacoby's words will be valuable to you.

But, for the beginner, they are all-important. Here, on one album, is all you'll ever need to know about bidding. Play the record over a few times. Play bridge a few times. You'll soon find you're a good bidder, and you'll thank your private tutor, Oswald Jacoby.

GLOSSARY OF BRIDGE TERMS:

CONTRACT—The agreed upon suit and the requisite number of tricks that must be made by the offensive pair in order to obtain a plus score.
BID—The opposing pairs engage in an auction. Each side makes bids, the highest and last of which obtains the contract.
POINT COUNT—A method by which the cards are evaluated so that the proper bid may be made.
TRICK—A trick consists of 4 cards, one played by each player. There are 13 tricks in the deck.
DISTRIBUTION POINTS—Points added or subtracted to the point count because of length or shortness of suits.
SUITS—There are 4 suits—Hearts, Diamonds, Clubs and Spades.
TRUMP—The suit in which the contract must be played. For a particular trick if the player does not have the suit which is led, he may win the trick by playing trump.
NO TRUMP—A contract which is played with no one suit being trump.
SHORT SUIT—A card holding of less than 3 cards in a suit.
LONG SUIT—A card holding in excess of 4 in a suit.
MAJOR SUIT—Hearts or Spades.
MINOR SUIT—Clubs or Diamonds.
BIDDABLE SUIT—A suit which may be bid.
SHORT CLUB—A convention.
STOPPERS—An Ace or a QJx in a suit.
SINGLETON—One card of a suit.
DOUBLETON—Two cards of a suit.
FORCING BID—A bid which requires one's partner to make another bid.
FACE CARD—Any card above the 10.
RE-BID—Any bid by a player after his first bid.
JUMP BID—A bid that contracts for more tricks than are required to be made for a minimum answering bid.
JUMP SHIFT—A jump bid in a different suit or no trump.
GAME—Eleven tricks in Clubs or Diamonds, 10 tricks in Hearts or Spades, 9 tricks in No Trump. Only tricks in excess of the first six are counted toward making the contract; Therefore another definition of game would be bids of 4 Spades or Hearts, 5 Clubs or Diamonds, and 3 No Trump.
RANK OF SUIT—The suits in order of rank beginning with the lowest ranking are Clubs, Diamonds, Hearts and Spades. In the bidding, a bid at the same trick level in a higher ranking suit meets the requisites for continuing the auction with higher bid. A bid in "No Trump" is higher in rank than a bid in any suit.
BLACKWOOD CONVENTION—An artificial system of bidding towards a slam, which gives the player who is the leading bidder information as to the number of Aces and Kings held by his partner.
SLAM—A contract of 12 or 13 tricks.
OVERCALL—A bid higher than a preceding bid by one's opponent.
DOUBLE— A double of an opponents bid is a bid announcing that if the opponent gains the contract and fails to make it, an abnormal penalty to the opponents score will result. Conversely, if the opponents make their contract, the doubler is penalized.
SET—When an opponent fails to make his contract, he is set.
OVERTRICK—An overtrick is a trick made in excess of the number required to make the contract.
DECLARER—The member of the offensive partnership who is to play the contract.

GOODWILL 30 1 00

CARLTON RECORD CORPORATION

Produced by Dick Kleiner

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MONAURAL

SP-80570

Stories from

THE WAY OF THE WOLF

THE GOSPEL IN NEW IMAGES

11/21/10
$

by

MARTIN BELL

The Seabury Press

High Fidelity

MARTIN BELL

Stories from THE WAY OF THE WOLF

THE GOSPEL IN NEW IMAGES

SIDE 1 —
1. Barrington Bunny (16:00)
2. Rag-Tag Army (5:19)

SIDE 2 —
1. Noel—The Lone Ranger (11:40)
2. Wood and Nails and Colored Eggs (6:40)

Written and Narrated by **MARTIN BELL**

Engirfeer: **GARY ERICKSON,** Sound 80
Minneapolis, Minnesota

Violin: **DAVID HOLLAND**
Drums: **STEVE KIMMEL**
Guitar: **DICK STUDER**
Piano: **BRUCE BARTL**

Original music composed by **MARTIN BELL**

Music arranged and conducted by **THE REV. DICK BLANK**
St. Christopher's Episcopal Church
St. Paul, Minnesota

Production Consultant to Seabury Press:
MARGARET H. ANDERSEN

Jacket design and production services:
JOHN G. FINKBINER

Martin Bell . . . what's he like? Well, he's a compelling guy — alert, perceptive, wary, graceful in motion — impressive. He's truly creative in the realm of imagery, and compulsively productive.

He composes the music and lyrics for his songs, and he narrates his own stories in such a way that when he begins with, "Once upon a time in a large forest," the ears get ready for the kid stuff . . . then all of a sudden the fact dawns that he's just delivered a fast WHAP and the time is NOW.

Of the four stories, BARRINGTON BUNNY will most likely be the one to coax a tear until . RAG-TAG ARMY puts a catch in your throat. NOEL—THE LONE RANGER is an horizontal time-line historically incised, and there is no way . . . no way . . . to miss the point that this promise is a promise of hope. Then listen carefully to WOOD AND NAILS AND COLORED EGGS. You'll need some time set aside for meditation.

It's all there — all together. There is no escape from what you hear. Sure, they're just stories, but they are really more than just stories. They are a powerful way to communicate old truths in new language . . . seasoned wine in new skins . . . his way of saying that each human being is important, and the time to learn it is now.

Oh yes, Martin Bell . . . what's he like?

Well, he's an Episcopal clergyman, a writer, musician, composer, a lecturer, psychologist, a president of a company called Spirit Images. He has established two records in swimming competition, earned a brown belt in Judo, distinguished himself as a detective for Pinkerton in Chicago and as a disc jockey in Detroit. He's married to the former Ann Parry, has two children and is a nut about movies .

What more can we say?

Proper care of this record will prolong its life and increase your listening enjoyment. Keep in special protective sleeve when not in use; avoid handling the playing surface. Wipe with record-cleaning cloth or soft, slightly damp cloth. Set phonograph for proper needle and for proper turntable speed. CHECK THE NEEDLE FREQUENTLY FOR WEAR. IF DEFECTIVE, THE NEEDLE CAN PERMANENTLY DAMAGE THE RECORD. For proper reproduction, use RIAA or similar setting.

Produced and Distributed by The Seabury Press, Inc., 815 Second Avenue, New York, N. Y. 10017

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Jim Copp and Ed Brown present
FABLE FOREST
PLAYHOUSE 202
HIGH FIDELITY

UNBREAKABLE
(with normal usage)

PLAYHOUSE 202
HIGH FIDELITY

FABLE FOREST

JIM COPP, ED BROWN RECORDING FABLE FOREST

With their first album, JIM COPP TALES, Jim Copp and Ed Brown effected a revolution.

The sophistication, humor and musical versatility that made JIM COPP TALES the most celebrated children's record of all time are now to be found in FABLE FOREST—for these two Los Angeles bachelors have again been at work—writing, composing, drawing, performing, recording, editing. And again the result is a work of art.

The fifteen songs and stories of FABLE FOREST were written by Copp, with some ideas and suggestions by Brown. Copp also composed all of the music, spoke the narrative plus all of the sixty or more voices that appear on the record; in addition, played all of the musical instruments himself. By means of the multiple recording miracle—and an amazing talent—he brings magically to life animals, fish, birds, people, even trees . . . Brown, who did the cover, combined with him to produce the imaginative sound effects—everything from the violin recital of an ant to a terrifying storm at sea.

Mr. Aesop, the original fabler, would have been delighted with the results.

FABLE FOREST:

1. WHEN THE WORLD WAS YOUNG
   Live and learn
2. INCIDENT IN THE FOREST
   Little friends may prove great friends
3. THE WEDDING
   Don't overstep yourself
4. THAT VAIN MISS CROW
   Never trust a flatterer
5. THE DOWNFALL OF SEBASTIAN FOX
   Honesty is the best policy
6. MINE! MINE!
   Keep your disputes to yourselves
7. THE FLYING TORTOISE
   Pride cometh before a fall
8. THE BALLGOWN
   Don't count your chickens before they're hatched
9. ANYTHING TO PLEASE
   You can't please everyone
10. THE ANT
    One good turn deserves another
11. THE NEARSIGHTED HERON
    Never talk to strangers
12. THE STORM AT SEA
    The grass may not be greener
13. HOW TO OUTWIT A WOLF
    Don't overestimate yourself
14. HAROLD BEAR, V.I.P.
    Nobody likes a braggart
15. EPILOGUE
    The wise remember

Critics applaud

The New Yorker: "Like a bright new star appearing amid the foolishness that is all too frequently directed at infant ears, Playhouse (a bright new recording company) brings us "Jim Copp Tales," nine very off-beat stories marked by a freshness and gaiety that haven't been encountered since the long-ago days of the young Disney."

The Billboard: "★ ★ ★ ★ Very Strong Sales Potential—Essential Inventory."

Dorothy Herron, Cleveland Press: "Whimsey that will send Jack and Jill, Sleeping Beauty and the rest of the troupe into a hurried retirement. Truly the only original thinking along these lines."

Hi Fi Review: ". . . might even be called educational if they were not such fun to hear."

Glenn C. Pullen, Cleveland Plain Dealer: "Custom-made for youngsters . . . will also entertain parents."

Roger Dettmer, Chicago American: ". . . rarity—indeed it is such, by virtue of its total excellence."

San Francisco Chronicle: ". . . appealing to adults as well as children."

Bruce George, Troy Daily News: ". . . the best group of stories for children and their sophisticated elders I have heard."

Alida H. Bothwell, Playthings: "A new hero for the youngsters, Jim Copp."

Frederic Ramsey, Jr., Saturday Review: "The multiple recording technique used by Copp and Brown is, as far as this reviewer knows, entirely novel . . . The technique is such an improvement over older methods that it may have opened up a new medium of expression."

Glamour: "Department stores all over the country grabbed it . . ."

Chick Ober, St. Petersburg Times: ". . . one of the finest we have ever heard."

Mildred Miller, Cincinnati Enquirer: ". . . a perfect Christmas gift . . ."

Henry Still, Rocky Mountain News, Denver: "One of the most charming of the new offerings . . . magical . . ."

Joan Winchell, L. A. Times: ". . . different . . . merry . . . sophisticated . . . off-beat . . ."

Recreation: ". . . wonderful record for a recreation department . . ."

PLAYHOUSE RECORDS
Box 36061, Los Angeles 36

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2010
1985
CANADA
KSS 21-81
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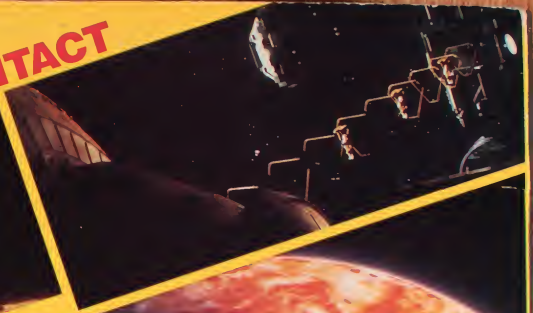
KSS
RECORDS & TAPES
KSS 5053
THE YEAR
WE MAKE
CONTACT

2010
THE YEAR WE MAKE CONTACT



Nine years had passed since Commander David Bowman had mysteriously disappeared on his 2001 mission to Jupiter.
Many questions remained unanswered:

- Was Bowman really dead?
- Why did HAL, the talking, thinking computer, malfunction, killing the crew?
- What was the unsolved mystery of the black monolith, still beaming signals from the Moon towards Jupiter?

Travel with the joint American-Russian crew as they head for Jupiter...and find answers too startling to be believed!

Adapted by Jonathan A. Zimbert
Based on the MGM/UA motion picture
Produced by John Braden
Published by Elegante Music (CAPAC)

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C-20

BOBBY and BETTY

go to the

MOON

a boy and girl take a recorded

LUNAR SPACE ADVENTURE

HAPPY HOUSE records

C-20 BOBBY AND BETTY GO TO THE MOON

C-21 HEAR AND TELL

C-22 SING A LONG

C-23 RAG DOLL'S ADVENTURES

C-24 HANSEL AND GRETEL

C-25 ALICE IN WONDERLAND

C-26 COUNTING AND ALPHABET SONGS

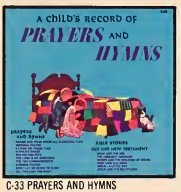
C-27 FAVORITE BEDTIME STORIES

C-28 NUTCRACKER SUITE

C-29 SNOW WHITE

C-30 GILBERT AND SULLIVAN

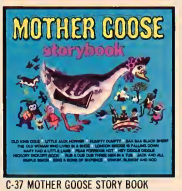
C-31 FUN ON A RAINY DAY

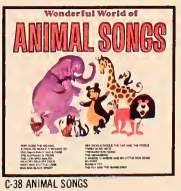
C-32 HAPPY BIRTHDAY PARTY SONGS

C-33 PRAYERS AND HYMNS

C-34 TREASURE ISLAND

C-35 SONGS AT WESTERN CAMPFIRES

HAPPY
MONSTERS
FUNNY SONGS, SOUNDS AND STORIES ABOUT A PLEASANT ADVENTURE INTO THE IMPOSSIBLE LAND OF OOOKU
A PLACE WHERE GOOD CHILDREN CAN VISIT
AND TALK WITH THE HAPPY MONSTERS
C-36 HAPPY MONSTERS



C-37 MOTHER GOOSE STORY BOOK

C-38 ANIMAL SONGS

C-39 LET'S HAVE A PARADE

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LUMIÈRE
...a science-fantasy fable
story & music by
CRIS WILLIAMSON
illustrated by
VIIDO POLIKARPUS
PACIFIC CASCADE RECORDS
LPL-7035

LUMIÈRE

...a science-fantasy fable with story and music by CRIS WILLIAMSON
for children and adults of all ages.

Commercial Distribution: Olivia Records, 4400 Market St., Oakland, California 94608
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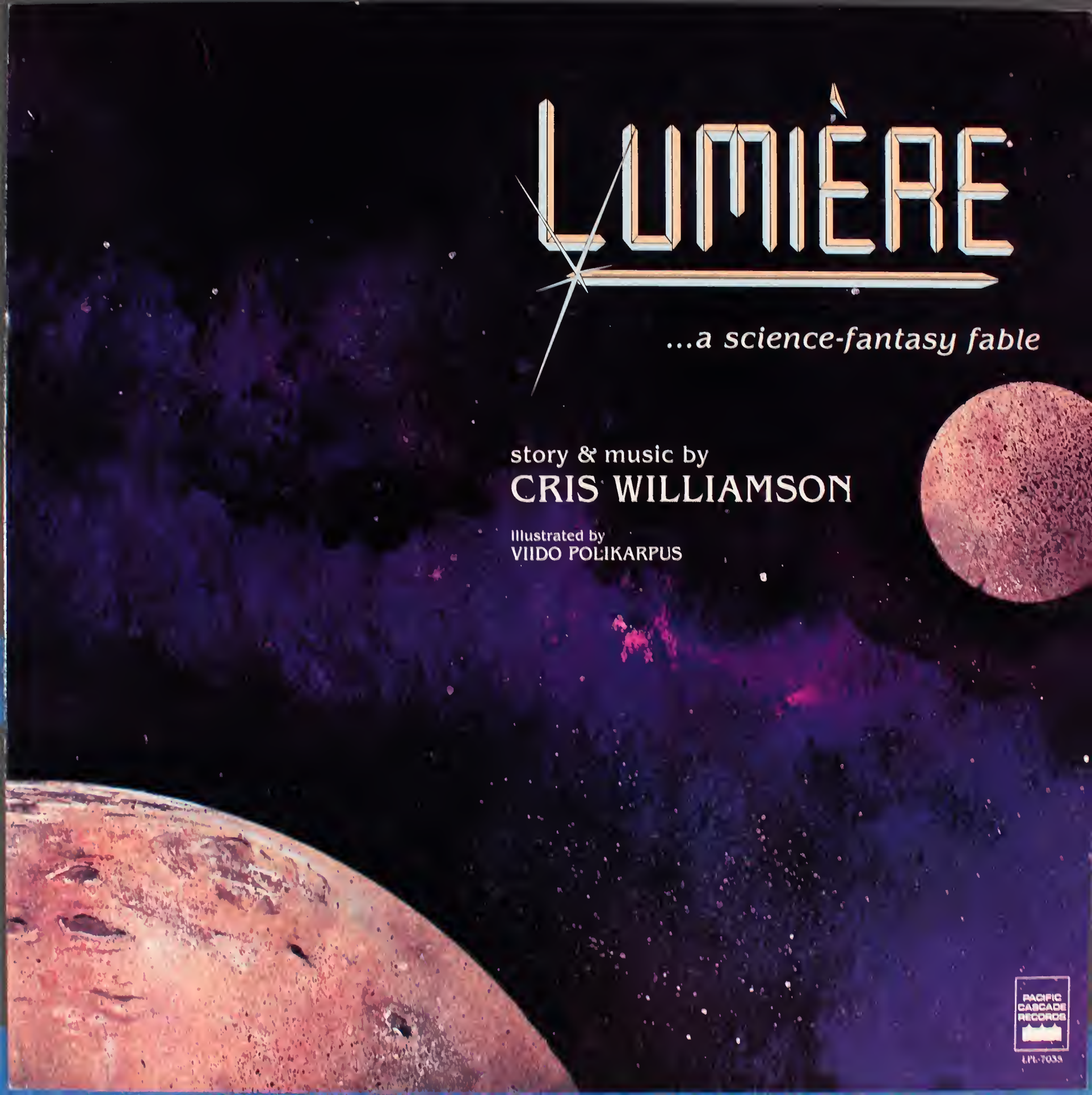
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PACIFIC CASCADE RECORDS

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$8.00

No. 816

SPACE: 1999

THE EXCITING NEW HIT TV SERIES

3 Exciting Stories:

- BREAKAWAY
- DEATH'S OTHER DOMINION
- MISSION OF THE DARIANS

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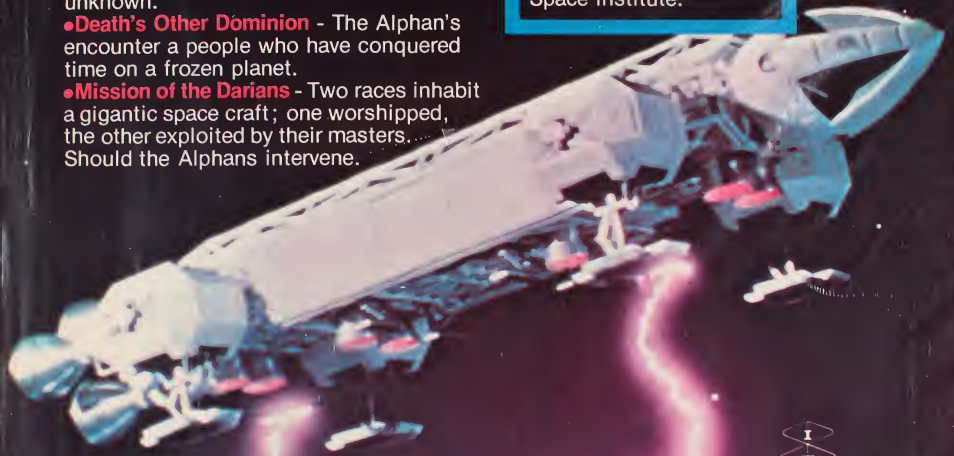
SPACE: 1999

Three action - adventure stories of the future from the spectacular new hit television series...SPACE: 1999.

- **Breakaway** - The crew of Moon Base Alpha begins their fantastic journey into the unknown.
- **Death's Other Dominion** - The Alphan's encounter a people who have conquered time on a frozen planet.
- **Mission of the Darians** - Two races inhabit a gigantic space craft; one worshipped, the other exploited by their masters. Should the Alphans intervene.

We are pleased to report that SPACE: 1999 won a "Recommended Viewing" commendation from Dr. Wernher von Braun, president of the National Space Institute.



I T C INDEPENDENT TELEVISION CORPORATION AN ATV COMPANY

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POWER RECORDS Newark, N.J.

an adventure story in sound

#3

adventure stories in sound:

The thrill of hearing a story come alive via the spoken word, even in this day of television, is still a large part of a child's education. There is something magic in a child's mind being able to imagine scenes and locales by the suggestion of spoken words. The use of imagination is the first step in the development of the creative mind.

These "adventure stories in sound" were conceived for three reasons. The first reason is one of simple pleasure. The art of story telling, be it narration or the acting out of dialogue, is one of the oldest and most enjoyable in the world. Listening to a story, especially one of adventure spiced with danger, opens the mind's eye to the world that exists beyond our four walls. It is pleasure that cannot be obtained through any other means.

The second reason for the creation of this series is to acquaint the non-reading child with some of the most famous literature in the world. Through these condensations, augmented with sound effects and music, one becomes familiar with the dialogue and actions which have made these stories classics of adventure tales.

The third reason, and perhaps most important, is to evoke a curiosity in the child to explore these stories in their written form. The aim is to create a desire in the child to read these stories and others as well.

This series is really a set of plays without the visual aspect. They offer both background material and the dramatic action of the story being told. Full advantage of recently developed sound technology has been taken in producing these records.

This series ably demonstrates how learning can be a thing of excitement and enjoyment.

THE FIRST MAN IN THE MOON

Cast of Characters:

Professor Wendige ..... Dutch scientist experimenting in telegraphy.

Mr. Bedford ..... One of the first men to visit and return from the moon.

Professor Cavour ..... Inventor of the ship that made the moon trip and now prisoner of the moon men.

Somewhere in Holland in 1900, Professor Wendige tries unsuccessfully to receive messages on his telegraph equipment. The messages are from Professor Cavour, who is a prisoner on the moon, and there is quite a bit of interference in the transmission. His efforts are interrupted by a knock on the door and a visit from Mr. Bedford, whose arrival from America has been long awaited. Mr. Bedford made the moon trip with Professor Cavour and was forced to return to earth without him. He has heard that Cavour is still alive through the code messages Professor Wendige has been receiving. Both Bedford and Professor Wendige have been asked by their respective governments to keep the facts regarding the moon trip a secret from the general public.

At Professor Wendige's request, Mr. Bedford begins to relate the events that led to the moon trip. About a year and a half before, Mr. Bedford's neighbor was Professor Cavour. While at home one night, Mr. Bedford heard a giant explosion and saw his neighbor's house torn from its foundation and hurtling into space. He ran out to help and saw Professor Cavour unhurt and, strangely, quite pleased with what had happened to his house.

Professor Cavour was asked to spend the night with Mr. Bedford and proceeded to tell him what has happened to the house and why. In his experiments, he had created a gas, which he calls "cavourite", that cancels out gravity in everything except human beings. Without his knowing, some of the gas had leaked out of his laboratory and filled his house. The house, freed from the gravity of the earth, flew off into space. Professor Cavour was delighted that his gas worked and disclosed his plan to use it to fly to the moon. Cavour explained that although "cavourite" will not affect human beings, it can degravitate any kind of material and if human beings are inside an object, they will be taken along when the object frees itself from gravity. Cavour's plan is to build a glass sphere overlaid with metal. There is to be a hollow space between the metal and the glass sphere into which the gas will be released. The metal outer covering will be in the form of shutters, controlled from within the sphere which will release the gas, thus enabling him to navigate the sphere.

In a year's time, the space vehicle is built. Mr. Bedford, intrigued with the plan has helped the professor in building it. When it is finished, Professor Cavour asks Mr. Bedford to accompany him on the first trip to the moon. Mr. Bedford agrees and they set off on this exciting adventure.

The trip itself is uneventful. Professor Cavour's careful plans and his invention have worked and the trip to the moon is accomplished without any problems. Upon landing on the moon, Cavour and Bedford emerge from the sphere and go out to explore. It is early morning on the moon and the professor notes that the temperature which has been below zero has quickly risen to eighty degrees above zero within a few moments. Because of the extreme temperature range, plants on the moon achieve a full month's growth within a day. Both men see the plants grow before their eyes to a height which dwarfs them and their space sphere. Suddenly, on a ridge there appear giant cows. The plant field in which they have landed is a pasture and the cattle have come to feed. Behind the cattle appear giant moon men, shaped like huge ants. The professor and Mr. Bedford try to hide behind the rocks, but are seen by the moon men who capture them.

The moon men do not speak English, but communicate by a series of high pitched signals and direct the two men into a cave that runs beneath the surface of the moon. The professor and Bedford are knocked unconscious and awake to find themselves with their legs chained.

They are trying to free themselves when the moon men appear and signal them to come with them. Cavour and Bedford follow and walk through several caves until they come to a large room filled with slaughtered cattle. It is then that they realize the moon men intend to slaughter them also. Bedford has, meanwhile, loosened his chains and he and the professor try to escape, pursued by the moon men. They find a passageway through which they see daylight and run to the surface. They know they must get back to the sphere before the sun sets or they will instantly freeze in the frigid night temperature of the moon. They set out to find the sphere and agree that whoever reaches the sphere must take off before the sun sets fully. Mr. Bedford locates the sphere first and waits for the professor. But the last rays of the sun are slowly fading. Bedford does not know if Professor Cavour has been recaptured by the moon men, or if he has frozen to death, but he must take off.

The story of the trip is not believed by Bedford's government and since the last of the "cavourite" gas was used up in the return trip to earth, there is no way of finding out what happened to Professor Cavour. The professor's notes for the formula of the gas are incomplete, so no more gas can be made. Then, Bedford hears that Professor Wendige has been receiving messages from Cavour on the moon via his experimental equipment and hurries to Holland to consult with him.

The telling of this strange story is suddenly interrupted by the resumption of signals on Wendige's telegraph. It is Professor Cavour, still alive, but captured by moon men, whom he calls "Selanites". These Selanites are a more intelligent race than the moon men Bedford had seen. The Selanites live in the center of the moon in huge cities on the shores of a large sea. They had found that the climate on the surface of the moon was not liveable and had moved inside the moon centuries before. Professor Cavour relates that they are further advanced scientifically than the earth. He had thought they were friendly, but has found out that they plan to fly to earth, destroy mankind and colonize the earth because the resources on the moon are dwindling fast and they must find another place to live. For their invasion of the earth, they only lack a fuel for their space vessels. They have been holding Professor Cavour as a prisoner in order to obtain his formula for the "cavourite" gas. Professor Cavour expresses his fear that the Selanites are growing impatient because he is withholding the formula. Just as he starts to transmit the formula to Professor Wendige and Mr. Bedford, the Selanites come for him and his message is cut off.

Professor Wendige and Mr. Bedford are stunned by the news of the planned invasion and are determined to warn the world, even though no one will believe the story. Despite their promises to their governments to keep this story a secret, Professor Wendige and Mr. Bedford decide to write a book which tells the unbelievable story and have it published so that mankind will know of the danger that it faces.

OTHER TITLES AVAILABLE:

20,000 LEAGUES UNDER THE SEA
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Art Robert Glasek
Liner Notes Marcia Hillman

adventure RECORDS AR

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Indiana Jones... American archeologist... adventurer... seeker of the Lost Ark of the Covenant wherein lie the stone fragments of the Biblical Ten Commandments.

It is 1936, the world uneasily awaiting a terrible tomorrow of war, and the search is on for the sacred Ark, a vessel said to contain untold power, a promise of invincibility for whoever possesses it. Indiana Jones will pursue the Ark of the Covenant halfway around the world, from the bitter high cold of Nepal to Egypt, where the answer to the mystery has slept in the sands for centuries.

But it is 1936, and Indiana Jones does not search for the Ark of the Covenant alone. The long shadow of the Nazi Swastika intrudes at every turn with a spidery resolve to grasp the mystical power for itself and envelop the world in darkness. 1936. A pivotal historical moment. It is, perhaps, soon to be the last time Right and Wrong, Good and Evil, will ever be so clearly defined... shall it be a future of darkness, or a future of light?

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CREDITS

A STEVEN SPIELBERG Film
A LUCASFILM LTD. Production
A PARAMOUNT PICTURES Release

Produced by FRANK MARSHALL
Directed by STEVEN SPIELBERG
Executive Producers: GEORGE LUCAS and HOWARD KAZANJIAN

Screenplay by LAWRENCE KASDAN
Story by GEORGE LUCAS and PHILIP KAUFMAN

Music Composed and Conducted by JOHN WILLIAMS
Performed by the LONDON SYMPHONY ORCHESTRA
Published by BANTHA MUSIC/ENSIGN MUSIC CORP. (BMI) 1981

Novelization from Ballantine Books

FEATURING THE VOICES OF:
HARRISON FORD, KAREN ALLEN, PAUL FREEMAN, JOHN RHYS-DAVIES, DENHOLM ELLIOTT, RONALD LACEY, WOLF KAHLER, ALFRED MOLINA, DON FELLOWS, WILLIAM HOOTKINS, GEORGE HARRIS, TUTTE LEMKOW and FRED SORENSON

Produced for Records by TOM VOEGELI
Script Adaptation and Liner Notes by SALLY GORDON and NORMAN W. MERRILL

Sound Design: BEN BURTT
Sound Effects Technician: GARY SUMMERS

Front Cover Illustration: DREW STRUZAN
Art Direction and Design: RIO PHIOR and MELANIE PAYKOS

Engineer: TOM VOEGELI
Assistant Engineer: TOM MUDGE
Adaptation and re-mixing at: Studio M, Minnesota Public Radio, St. Paul, Minnesota

Mastering Engineer: BERNIE GRUNDMAN, A & M Records
With special thanks to ROBERT M. GREBER, HOWARD KAZANJIAN, TERRY CHOSTNER, ROBERTO McGRATH, KERRY NORDQUIST, SALLY GORDON and BEN BURTT

ATTENTION

This album has been specially designed to give you a unique listening experience. With your imagination as the guide, get ready to feel the excitement and thrills created exclusively by the sounds, words and music of "Raiders of the Lost Ark."

8216

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- The Assassin
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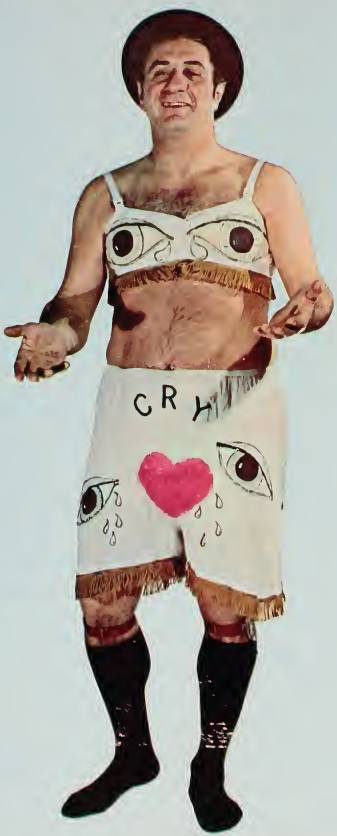
STEREO
CSS 12

LITTLE CAESAR HOUR



Recorded Live

STEREO

CSS 12

LITTLE CAESAR HOUR

"Caesars Hour" is an album made for all you mature minded people who understand and enjoy "risque" humor.

"Little Caesar" is a relatively new name in the entertainment field, but his professional approach and finesse have been lauded by many veterans who are amazed at his natural sense of timing and delivery.

"Little Caesar" reveals a more serious side when he renders a deeply-felt and sentimental ballad in this album.

This sensitivity to life began in the early years of his life which started in 1925 in the North End of Hartford.

"Caesar" has traveled all over the Country, and has appeared in clubs up and down the East Coast, but always returns to the City of Hartford that he loves most.

By popular demand, he has been held over for a record breaking engagement of 26 weeks where he was engaged for one.

The "risque" antics of this very funny comedian raised a few eye-brows at Rodney Dangerfield's Club and the African Room in New York, but where he may have shocked his audience, he never failed to entertain and left them asking for "more".

Everyone can find a little of himself in this "risque" approach to life, that his personable personality and appearance makes so easy to accept.

The love "Caesar" feels for his audience shows through in every performance, and his greatest reward is the laughter he hears at this time in our Country when there is so little to laugh at.

At every performance there are free "ear plugs" offered to the more finicky, but have never been used because no one wants to miss hearing about the things that life is all about. More often they are taken for souvenirs of a memorable evening.

Recorded Live

Tower Communications

Jeppesen & CO.

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HIGH FIDELITY
LONG PLAYING
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33⅓ RPM

TOWER COMMUNICATIONS

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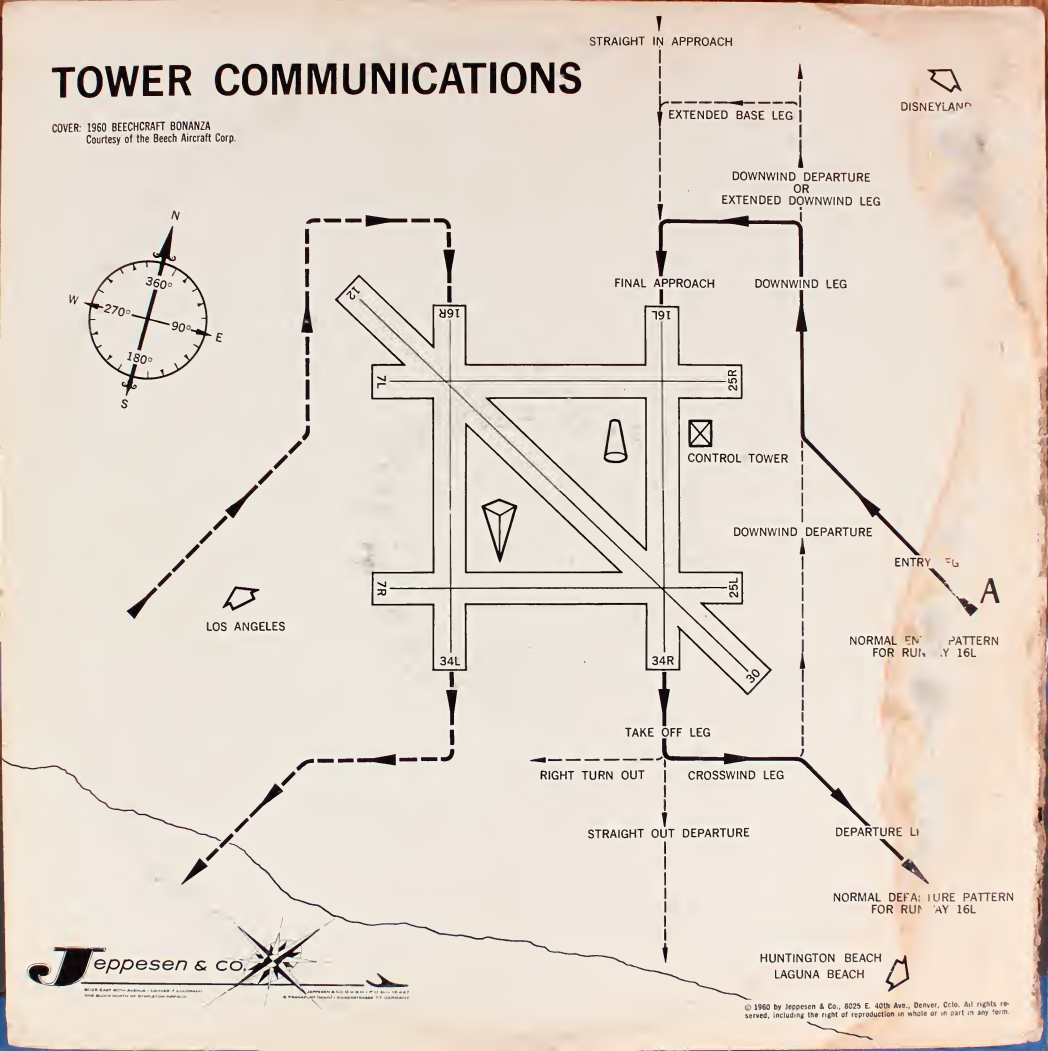

Jeppesen & Co.

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DR. CECIL OSBORNE

Dr. Cecil Osborne, West Coast director of Yokefellows Incorporated, pastor of the Burlingame First Baptist Church for 27 years, has over 2000 hours in group leadership. His influence on the group movement of our time is singularly significant. Dr. Osborne has pioneered in the use of spiritual growth inventories and tests. His important contribution to the Christian Church in the form of giving breadth and depth to the Yokefellow Movement through psychological tests is incalculable.

His integration of psychological and theological concepts, philosophies and methods has rendered more effective both disciplines in meeting the challenge and stress of our times. His meaningful techniques discussed in this interview will be an aid to all who seek growth and dimension in their lives. History has yet to write the ultimate significance of his contributions.

THE ENCOUNTER SERIES . . .

In keeping with the movement of our times toward group therapy and its trend to supplement the one to one relationship of psychotherapy and counseling with the multi-encounter of group process we offer this series. We are bringing the founders and leaders of this great movement to the public so that the finest experiences in their related fields may be made available to group members and their leaders. The Encounter series deals with the history of the group movement, its present role in the fields of psychotherapy, education, religion, and the family. The purpose of the series is to discuss the dynamics of group process and the problems encountered in establishing and maintaining a group.

The interviewer for this series is the Reverend Joseph B. Kennedy, Marriage, Family and Child Counselor of Lodi, California. As a group therapist with many hours of group work, his questions are those being asked by member and group leaders everywhere.

This series was recorded by Audio Unlimited, P. O. Box 682, Lodi, California. Phone 369-5800. With the purchase of additional professional audio equipment AU can now produce records as well as conference recording and duplication. AU has done an outstanding job of recording choirs, pipe organs, and orchestras as well as interviews on psychological and theological subjects. For information about your specific application contact the above address.

CF-2295

LOOKING YOUNG FOREVER

THROUGH THE ASHER SNIDER
SYSTEM OF ISOMETRIC
FACIAL MUSCLE EXERCISES

The Secret to Youth and Beauty

LOOKING YOUNG FOREVER

thru

The ASHER SNIDER SYSTEM of ISOMETRIC FACIAL MUSCLE EXERCISES

with 5-minute-a-day exercises

NATURE'S ONLY METHOD FOR RESTORING AND REJUVENATING THE YOUTHFUL CONTOURS OF THE FACE

I am firmly convinced, that one has to believe in this method, and in the results. For this method has a great deal to do with the power of the mind. For whatever you believe, so it shall be . . . the results are commensurate to the desire.

I would also like to state this fact. There isn't anything, as far as is known, that will provide the benefits and results that nature's only method of facial isometries will do.

First . . . to get results from this method, you must become *aware* and conscious of your facial muscles and expressions, and the effect they have on your facial appearance. Then thru this awareness, make one change and control your facial habits and patterns, and thereby change your face.

You will also become aware, and observe the facial flaws and faults of other people around you. These observations will make you realize why people's faces take the shapes and forms that they do. Secondly, it is easier to prevent lines that it is to eliminate them.

The first thing in the approach to your facial faults, or corrective facial muscle exercises, is to discover what is creating your particular faults, or the underlying factors that are causing them, and thereby eliminating them. It is hardly fair to expect to correct your facial problems, when you continue to put them in.

The state of your face is a good indication of what you think and feel, not only of your face, but of yourself entirely. For if you thought well of yourself, the care of your face and your appearance would be of prime importance to you.

In my method, I do not consider the skin of the face as separate to the facial muscles. To me they are one and the same. It is impossible to move the skin of the face without a facial muscle, as practically all the facial skin is attached to the facial muscles. The theory of my method being, that the condition of the skin, is the result of the tonus of the facial muscles. Tonus in a healthy muscle indicates that the muscle at all times is in a slight state of contraction.

This means that when you have flabby, loose muscles, you have flabby, loose skin. But when you have *tight* muscles, you have *tight* skin.

I would also like to emphasize this fact. There is no possibility of ever putting a wrinkle or a line into your face with this type of exercise. These are designed to prevent and eliminate wrinkles. One of the chief principles of these facial exercises is that, at no time, when doing an exercise, is a line, or a break, allowed to appear in the face.

If a line is detected, then the exercise is being done incorrectly, and the position of the exercise should be adjusted to its correct position. All movement in these exercises is a rounded forward movement. This contours the face.

There is never any stretching of the muscles at any time. Muscles are extended to their normal extension, held in the one position, then the muscle is contracted.

This shortens and thickens the muscle and thereby tightens the skin. The idea is, that by shortening the facial muscles, thru these exercises and restoring the contours of the face, the result is a natural lift to the face. All this coupled with a pleasant expression, will give you a more youthful appearance.

It is now agreed, that practically all facial wrinkles are self-induced. If people would treat their face as tho it were something rare, priceless and irreplaceable, they would hesitate in doing a great many things that are advocated, and thereby, would take better care of their face.

I would like to repeat, that no other method known, is comparable in results, cost and permanency to this method of facial muscle exercises. It is the only method that will produce lasting results and help keep the facial muscles young and active.

(continued on inside cover)

Mr. Asher Snider is a world famous beauty authority and the foremost exponent of Facial Isometrics. He has been an instructor and lecturer in the field of Facial Isometrics for over thirty-five years, and has authored many books on the subject.

The Snider system, which originated in Germany, applies the Science of Isometrics to the reshaping and remolding of the face. Mr. Snider is the only man in America today teaching The Isometric Facial Program, and thousands of women have attended his courses.

As living proof that Mr. Snider's system contains not merely words but a method that works, we invite you to take a close look at the lovely, youthful-looking, truly ageless model who appears on the front cover and the illustrated photo chart. She is none other than Mrs. Asher Snider, actually 45, an enthusiastic and ardent devotee of the Snider Method!

WHITE COTTON GLOVES REQUIRED

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THE NEW GENERATION

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BOO BOOP

BAA BAAP

LOU CARY
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"BEE-BEEP BAA-BAAP BOO-BOOP"

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DISCO
PROFESSIONAL STUDENT
OREGANO
THEY'RE DEPRESSED
DIFFERENT COUNTRIES
MARCO POLO
CORN BEEF and CABBAGE
SAINTS
POST DATED CHECK

Side B
VEGAS-ATLANTIC CITY
TWO MUTES
SOUTH PHILLY
ITALIAN PEOPLE
DIFFERENT ORGANIZATIONS
THE PRESIDENTS
THE MOON
CRIME
THE WEIGHT
ROLL OF TOILET PAPER

LOU CARY Says and does things that most people would like to do and say if they had the wit and the nerve.

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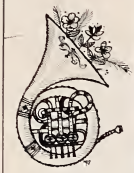

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Mozart: Symphony No. 36 in C major (K. 425) ("Linz")

Mozart Bicentennial Commemorative Issue
1756-1956

Royal Philharmonic Orchestra, Sir Thomas Beecham, Bart., Conductor
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Bach: Volume IV—Albert Schweitzer, Organ
Toccata and Fugue in D minor
Prelude and Fugue in E minor
Prelude and Fugue in A minor
Prelude and Fugue in C major
Prelude and Fugue in C minor (ML 5040)

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Prelude and Fugue in B minor (ML 5041)

Bach: Volume VI—Albert Schweitzer, Organ
Passacaglia and Fugue in C minor
Prelude and Fugue in G major
Six Chorale Preludes (ML 5042)
Set SL-223 • 3-12"

Mozart: Symphony No. 25 in G minor (K. 183)
Mozart: Symphony No. 28 in C major (K. 200)

Mozart Bicentennial Commemorative Issue
1756-1956

Bruno Walter conducting the Columbia Symphony Orchestra
"Lp" ML 5002

The Birth of a Performance
Bruno Walter's Actual Rehearsals and Finished Recorded Performance of Mozart's Symphony No. 36 in C major (K. 425) ("Linz")
Bruno Walter conducting the Columbia Symphony Orchestra
With orchestral score and notes by Neville Cardus
Set SL-224 • 2-12"

Mozart: Sonata in B-flat major for Violin and Piano (K. 454)

Mozart: Sonata In E-flat major for Violin and Piano (K. 481)

Joseph Szigeti, Violin; George Szell, Piano
Mozart Bicentennial Commemorative Issue
1756-1956
"Lp" ML 5005

Chausson: Concert En Re Majeur Pour Piano, Violon et Quatuor A Cordes, Op. 21.

Zino Francescatti, Violin; Robert Casadesus, Piano, with The Guilet Quartet
"Lp" ML 4998

Grieg: Peer Gynt Suites No. 1, Op. 46 and No. 2; Op. 55

Bizet: L'Arlesienne Suites No. 1 and No. 2

The Philadelphia Orchestra, Eugene Ormandy, Conductor
"Lp" ML 5035

Johann Strauss: Wine, Women and Song - Waltz, Op. 333; Blue Danube Waltz.

The Philadelphia Orchestra, Eugene Ormandy, Conductor.
7" Extended Play Single A-2094

Johann Strauss: Emperor Waltz, Op. 437 (2 parts)
The Philadelphia Orchestra, Eugene Ormandy, Conductor.
7" Extended Play Single A-2095

Rodgers: Richard Rodgers Waltzes; The March Of The Siamese Children (From "The King and I"); The Carousel Waltz; Slaughter On Tenth Avenue; Victory at Sea (Symphonic Scenario)
Richard Rodgers conducting the Philharmonic-Symphony Orchestra of New York
"Lp" CL 810

Pop Records

67 MELODY LANE—
KEN GRIFFIN at the Wurlitzer Organ:
Louisiana Waltz • My Old Kentucky Home • Humoresque • Sunrise Serenade • Oh Ma Kodi Polka • Londonderry Air • Hora Staccato • and 11 others. "Lp" CL 724 • Extended Play Set B-541

THE SOUND—
The Amazing JEAN "TOOTS" THIELEMANS:
On the Alamo • Don't Be That Way • I'm Putting All My Eggs in One Basket • Sophisticated Lady • Scotch on the Rocks • I Let a Song Go Out of My Heart • Stars Fell on Alabama • Oiga Diga Do • So Rare • Skylark • Sonny Boy • Cocktails for Two. "Lp" CL 658 • Extended Play Singles B-2021, B-2022 and B-2023

RUGOLOMANIA—
PETE RUGOLO and his Orchestra:
Gone with the Wind • In a Sentimental Mood • Bobbin' with Bob • Four-Twenty A. M. • Little White Lies • Me Next • Bongo Dance • Intermezzo • Montevideo • I've Had My Moments • Everything I Have Is Yours • Honrorama. "Lp" CL 689 • Extended Play Set B-523 (abridged) • Extended Play Single B-2075

JUMPIN' AT THE WOODSIDE—
A BUCK CLAYTON JAM SESSION:
Rock-a-bye Base • Jumpin' at the Woodside • Blue and Sentimental • Broadway. "Lp" CL 701 • Extended Play Set B-528 (abridged) • Extended Play Single B-2089

DIXIELAND—
EDDIE CONDON and his All-Stars:
At the Jazz Band Ball • Ol' Man River • I'll Be a Friend with Pleasure • Singin' the Blues • Fidgety Feet • From Monday On • I'm Comin' Virginia • Royal Garden Blues • Louisiana • Jazz Me Blues. "Lp" CL 719 • Extended Play Set B-539 (abridged) • Extended Play Single B-2083

ERROLL GARNER PLAYS FOR DANCING:
I've Got My Love to Keep Me Warm • Can't Help Lovin' Dat Man • Stompin' at the Savoy • Out of Nowhere • It's the Talk of the Town • Sweet Sue—Just You • Cheek to Cheek • Please Don't Talk About Me When I'm Gone • The Petite Waltz • The Petite Waltz Bounce. "Lp" CL 667 • Extended Play Single B-2040

JAZZ SESSION—
HARRY JAMES and his Orchestra:
Anything • One for My Baby • Marchin' • Tendency • Moonlight Fiesta • Route 66 • I'll Remember April • Concerto for Clarinet • Bali Ha'i • Stealin' Apples • Peddlo • Queen of the Mambo. "Lp" CL 629 • Extended Play Set B-502 (abridged) • Extended Play Single B-2041

OBLICAO—
PERCY FAITH and his Orchestra:
Delicado • Gaviota • Jungle Fantasy • Caribbean Night • Wow! Wow! Wow! • Oye Negra • Jamaican Rhumba • The Minute Samba • Ching Ching-a-ling • Funny Fellow • Cu-tugu-ru • Enlloro. "Lp" CL 681 • Extended Play Single B-2042

AN EVENING WITH LIBERACE:
"Yakety-yak" Polka • Begin the Beguine • Cement Mixer • Slaughter on Tenth Avenue • Tico-Tico • Sophisticated Lady • Cumana • Lover • Chopsticks • The Old Piano Roll Blues • Indian Love Call • Mexican Hat Dance. "Lp" CL 682 • Extended Play Single B-2043

TWELVE SHADES OF BLUE—
WOODY HERMAN and his Orchestra:
Blues in a Night • My Blue Heaven • Blue Flame • The Blues Are Brewin' • Blue Prelude • In the Blue of Evening • Blue Moon • Am I Blue • Under a Blanket of Blue • I Gotta Right to Sing the Blues • Your Get Nems for You • Between the Devil and the Deep Blue Sea. "Lp" CL 683 • Extended Play Set B-513 (abridged)

UPRIGHT AND LOWDOWN—Boogie Woogie, Barrelhouse and Blues, Pete Johnson, Albert Ammons, Meade Lux Lewis, Joe Turner, Henry "Red" Allen, Harry James, Mary Lou Williams, James P. Johnson, Jimmy Yancey and Champion Jack Dupree:
Boogie Woogie • Shout for Joy • Bear Cat Crawl • Goin' Away Blues • Roll 'Em Pete • Boogie Woogie Prayer • A. K. Boogie • Boo-Woo • Woo-Woo • Home James • Jesse • Little Joe from Chicago • A Flat Dream • Bear Trap Blues • Dupree Shake Dance. "Lp" CL 685 • Extended Play Set B-519 (abridged) • Extended Play Singles B-2047 and B-2048

DANCING AFTER MIDNIGHT—CLAUDE THORNHILL and his Orchestra:
Snowfall • Love Tales • Robbin's Nest • Moments Like This • La Paloma • Alt Wien • Autumn Nocturne • I Don't Know Why • Yours Is My Heart Alone • Rock-a-bye Boy • Polka Dots and Moonbeams • Let's Call It a Day. "Lp" CL 709 • Extended Play Set B-537 (abridged) • Extended Play Single B-2056

NIGHT IN MANHATTAN—LEE WILEY with Bobby Hackett, Joe Bushkin, Cy Walter and Stan Freeman:
Manhattan • I've Got a Crush on You • A Ghost of a Chance • Oh! Look at Me Now • How Deep Is the Ocean • Time on My Hands • Street of Dreams • A Woman's Intuition • Sugar • Any Time, Any Day, Anywhere • Soft Lights and Sweet Music • More Than You Know. "Lp" CL 656 • Extended Play Single B-2002

FRANKIE CARLE AND HIS GIRL FRIENDS:
Ida • Charmaine • Margie • Louise • Mexicali Rose • Sweet Lorraine • Liza • Diane • Rose Marie • Josephine • Estelle • If You Were the Only Girl. "Lp" CL 642 • Extended Play Single B-2039

AMOUR, AMOR, AMORE—
PERCY FAITH and his Orchestra:
If Hearts Could Talk • Valencia • Non Dimenticar • One Night of Love • Petite • The Loveliest Night of the Year • All My Love • Dream, Dream, Dream • Amorada • Baubles, Bangles and Beads • Valse Huguette • My Shawl. "Lp" CL 643 • Extended Play Set B-509 (abridged) • Extended Play Single B-2004

MUSIC FOR QUIET DANCING—
PAUL WESTON and his Orchestra:
Nevertheless • Dutch Treat • These Foolish Things • Anna • Maybe It's Because • Gigi • The Glory of Love • The Song from Desiree • I Went Out of My Way • Diane • The Morningside of the Mountain • Planters Punch. "Lp" CL 659 • Extended Play Set B-511 (abridged) • Extended Play Single B-2005

LIBERACE BY CANDLELIGHT:
Tchaikovsky's Piano Concerto No. 1 • I Don't Care • Unchained Melody • Macarenas • Autumn Nocturne • Tales from the Vienna Woods • I'll Be Seeing You • Concerto No. 2 in A Major for Piano and Orchestra • Jalousie • September Song • Minuet in G • Star of India. "Lp" CL 661 • Extended Play Single B-2006

LOST IN A CLOUD—
KEN GRIFFIN at the Organ:
I've Lost My Clouds • In the Chapel in the Moonlight • No Other Love • Hall as Much • Till I Waltz Again with You • Sleepy Time Gal • Ebb Tide • April in Portugal • Sentimental Journey • Oh Baby Mine • I Need You Now • I Don't Know Why. "Lp" CL 662 • Extended Play Set B-508 (abridged) • Extended Play Single B-2007

BLUE LIGHT—
DUKE ELLINGTON and his Orchestra:
Blue Light • Pyramid • A Gypsy without a Song • No Greater Love • Finesse • Prelude to a Kiss • Moonglow • Tough Truckin' • Reminiscing in Tempo. "Lp" CL 663 • Extended Play Set B-507 (abridged) • Extended Play Single B-2019

STARLIGHT SERENADE—
MORTON GOULD and his Orchestra:
Moonglow • I Love You • My Blue Heaven • Serenade in the Night • Mood Indigo • Old Devil Moon • Speak Low • Stardust • Deep Purple • Orchids in the Moonlight • Nocturne • Beyond the Blue Horizon. "Lp" CL 664 • Extended Play Set B-512 (abridged) • Extended Play Single B-2018

FRONT ROW CENTER:
When I'm Not Near the Girl I Love • Percy Faith • This Can't Be Love • Paul Weston • I Love Paris • Michel Legrand • September Song • Morton Gould • Stranger in Paradise • Percy Faith • The Surrey with the Fringe on Top • Morton Gould • and others. "Lp" CL 665 • Extended Play Set B-515 (abridged) • Extended Play Single B-2030

MUSIC, MAESTRO, PLEASE!—
SWING AND SWAY with **SAMMY KAYE:**
Music, Maestro, Please! • Harlem Nocturne • Blue Prelude • Just a Gigolo • Dream for Sale • Y (That's Why) • You've Got Me Crying Again • As Time Goes By • No Greater Love • You Oughta Be in Pictures • Till I Kiss You at the Altar • Sittin' and Waitin'. "Lp" CL 668 • Extended Play Single B-1942

MUSIC FOR MEN WORKING—ART CARNEY:
Song of the Sewer • I'm Just a Vagabond Lover • That's Falling in Love • Vo Va Va Voom. Extended Play Single B-2034

MR. NEW ORLEANS—
WINGY MANONE and his Band:
Extended Play Single B-2029

Children's Records

HAPPY INSTRUMENTS—PERCIVAL DOVE and JOHNNY ANDERSON with Orchestra conducted by Clarence Kolinsinger:
"Lp" JL 8015 • Extended Play Records J-2080 and J-2081 • 78 rpm Sets J-250, J-251, J-252 and J-253 • 45 rpm Sets J 4-250, J 4-251, J 4-252 and J 4-253

TWEETER AND WOOFER—James Gordon Myers, John Russell Anderson and Percival Dove with Orchestra conducted by George Kilsinsinger.
78 rpm J-243 • 45 rpm J 4-243

GOOFY GOOSE • DIZZY DUCK—TOM GLAZER with the Ray Carter Orchestra and Chorus.
78 rpm J-245 • 45 rpm J 4-245

HI-JIG-JIGGITY SONGS—BURL IVES.
78 rpm J-247 • 45 rpm J 4-247

Introduction to Masterworks Series:
JOHANN STRAUSS: FIREWORKS POLKA • CLEAR TRACK GALOP. THE PHILADELPHIA ORCHESTRA, EUGENE URMANDY, Conductor.
78 rpm J-244 • 45 rpm J 2-444

Introduction to Masterworks Series:
Selections from BIZET'S "L'ARLESIENNE SUITE"—ANDRE KOSTELANETZ and his Orchestra.
78 rpm J-245 • 45 rpm J 4-245

Introduction to Masterworks Series:
BIZET'S "CHILDREN'S GAMES." Jean and Kenneth Wentworth, duo-pianists; Verses by Ronsh Fenber, narrated by Johnny Anderson.
78 rpm J-248 and J-249 (Two Volumes) • 45 rpm J 4-248 and J 4-249 (Two Volumes)

BIBLE STORIES FOR CHILDREN. GLENN ROWELL with Orchestra and Chorus conducted by Ray Carter.
45 rpm J-2049

HYMNS FOR CHILDREN.
FLOYD SHERMAN, tenor, with Organ.
45 rpm J-2050

TRAINS AND FIRE ENGINES.
45 rpm J-2057

ADVENTURES IN OUTER SPACE.
ROCKY JONES with Supporting Cast.
45 rpm J-2058

CIRCUSES, CALLIOPES AND MERRY-GO-ROUNDS. TOM GLAZER with the Ray Carter Orchestra and Chorus, and PERCY FAITH and his Orchestra and Chorus.
45 rpm J-2059

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Bim Skala Bim

"VEIL OF SADNESS"
Written by M. Ferranti, Robin Dycott, Dan Vitale
1987

"I TOOK A FALL"
Written by John Cameron & Dan Vitale
1985

"TELL ME"
Written by M. Ferranti, E. LaSalle, Dan Vitale
1987

Dan Vitale - Vocals
Jackie Starr - Vocals
Vito Incognito - Trombone & Vocals
Jim Jones - Guitars
John Cameron - Keyboards, Piano & Saxophone
Markus F. - Ninja Bass
Rick Barry - Percussion
Jim Ashleger - Drums & Extreme Timbales

Engineered by Judy Schwartz
Produced by Judy Schwartz & Bim Skala Bim

Recorded at Monumental Studios
June - 1986
January - 1987

Classaction

"THIEVES MARKET"
Written by Scott Williams
1984 Little Williams Music

Dana Little - Vocals & Trumpet
Neil Helms - Bass & Vocals
Dave Rizzuti - Guitar
Scott Williams - Keyboard & Vocals
Stan Monroe - Drums

Engineered & Produced by Don Dixon
Recorded at Reflection Sound Studio
Charlotte, NC

The Happy Campers

"RAIN"
Written by Vincent Mason
Arranged by The Happy Campers
1986

Vincent Mason - Guitar & Vocals
Matt Belyea - Drums
Rustam Booz - Harmonica
Stefan - Bass

Engineered by Jill Shirley
Produced by Chris Walwood and The Happy Campers

Misson Impossible

"PICTURE THIS"
Written by D. Rail
1986

"SNAPPY JUMP"
Written by John Giotchius & Mission Impossible
1982

Marty Davis - Vocals
Dan Boudreau - Vocals
D. Rail - Vocals
John Giotchius - Keyboards, Percussion & Vocals
Ted Benjamin - Bass
Maliki Connolly - Guitars
Lawrence Sperry - Drums
Matthew Badger - Keyboards, Percussion & Vocals
Nate - Vocals & Saxophone
Ed Sperry - Vocals & Saxophone
David Waldstein - Spiritual Leader

Special Thanks To John Ferry, Brock Houghton, Moms Bosstones and Boston

"Picture This" Engineered & Produced by Roger Stevenson and John Nagy
Recorded at Audio Matrix

"Snappy Jump" Engineered & Produced by John Giotchius and Mission Impossible

Recorded at Euphoria Sound Studio

Sky Five

"STEALAWAY"
"LOST ARTIFACT"
Written by Sky Five
1986

Joey Campagna - Guitar & Vocals
Neil McGee - Guitars, Vocals & Liquid Hips
Sarah Mendelsohn - Drums
Jeffrey Robinson - Saxophone

Engineered by Joey Campagna
Produced by Pro Blobs
Recorded Live at Honeycomb Hideout

41 BOSTON ST.
SOMERVILLE, MA 02143

Plate O' Shrimp

"IN YOUR HEART"
Written by Ken Michaels & Donny Jones

"IMMORALITY ACT"
Written by Michael Ross with Plate O' Shrimp
1986

Donny Jones - Vocals & Keyboard
Ken "Popcorn" Michaels - Bass
Andy Rios - Lead Guitar
Giorgio Scali - Rhythm Guitar & Vocals
Gene Brandon - Drums
Dave Wills - Percussion
Nina Shapiro & Jen Kohla - Background Vocals

Engineered by - Mark Lord
Produced by Plate O' Shrimp
Production Assistance David Butler
Recorded at Media Action Sound Studio
January - 1987

Oddly Enough

"MERCY OF THE D.J."
Written by Oddly Enough
1984

Slugco Crawling - Vocals & Guitars
Burki Leavitt - Bass
Stefan Marcelewicz - Drums
Arthur Cohen - Saxophone
Thomas Quin - Trumpet & Saxophone
Jackie Starr & Erica Dyson - Background Vocals

Engineered by - Jon Ethier
Produced by - Harry Brown II
Recorded at FishTanks
August - 1984

Bosstones

"THE CAVE"
Written by The Bosstones
1986

Dickie Barrett - Vocals
Joe Gittleman - Bass
Nate Albert - Guitar
Josh Deleimer - Drums
Tim Burton - Saxophone
Matt Badger - Keyboard
Ben Carr - Bosstone

Engineered & Produced by - Rob Dimmit
Recorded at Newbury Sound Studio
May - 1986

Mastered at Frankfort Wayne by Tom Coyne Album Sequencing and Editing by George Hicks
Cover Art and Design by Dan Vitale Additional Inspiration by Colin, John, Jim and Lisa
Photos by Colin Price and Judy Winters Typesetting Terri Vitale and Vito Incognito Layout John Cameron Cover Layout by Dan Vitale and Terry Vitale

side a++++++++++++
1/eyes a bleed=bounty killer(rza remix)
2/chronic meditation=jr. cat
3/ganja smokin'=beje jedd
4/gi we the weed=anthony red rose
5/eyes a bleed=bounty killer(original mix)
6/ganja man lives on=d.clarke & yankee b.
7/under mi sensi=b.levy & beenie man

side b++++++++++++
1/100 weight of collie weed=carlton livingston
2/police in the helicopter=john holt
3/ganja smuggling=eek-a-mouse
4/collie weed=barrington levy
5/don't sniff coke=pato banton
6/1/4 lb. of ishen=lone ranger
7/eyes a bleed=bounty killer
(tom lorech remix)

side c++++++++++++
1/weed life=rahsun & skeete ranx(remix)
2/i need more chronic=nitty kutchie, boom dendinite, elephant man, daily bread & herry toddler
3/so many spliff=sluggy & tuffest
4/sensi breeze=junior reid
5/weed not coke=baby wayne
6/ganja smoker=screechy dan
7/chronic man=chronicel

side d++++++++++++
1/weed life=rahsun & skeete ranx (dancehall remix)
2/trodding through the jungle=carlton livingston
3/wicked draw a sensi=sister carol
4/gimme the grass=barrington levy
5/ganja man live on=jr. wilson
6/macka spliff=steel pulse
7/sensi addict=horace ferguson

TB 1153-1

TOMMY BOY

JS-1207

HOLD ME TIGHT

JAD STEREO

JOHNNY NASH

...raphed in the garden of the Hotel Bonaventure, Montreal.

Hold Me Tight

Johnny Nash (Johnny Nash Music, ASCAP 2:50)

Don't Look Back

L. Lambert and M. Gentile (Jobete Music, BMI 2:01)

Love

Peter Tosh (Cissi Music, BMI 4:04)

People in Love

Johnny Nash (Johnny Nash Music, ASCAP 2:50)

Groovin'

F. Cavaliere and E. Brigati (Slacsar Music, ASCAP 2:00)

Cupid

Sam Cooke (Kags Music, BMI 3:29)

Lovey Dovey

A. Ertegun and M. Curtis (Progressive Music, BMI 2:11)

You Got to Change Your Ways

Peter Tosh (Cissi Music, BMI 2:40)

You Got Soul

Margaret Nash (Cissi Music, BMI 2:48)

Don't Cry

Jimmy Norman (Cissi Music, BMI 2:55)

JOHNNY NASH

Produced in Jamaica, W.I.
by Johnny Nash & Arthur Jenkins

Arr. & Conducted
by Johnny Nash and Arthur Jenkins

Engineer: Richard Alderson

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C.U.R.L.P. 1001
STEREO

STEREO
O.U.R. LP 1001

esso steel band

HERMAN JOHNSTON
(Tuner—Tenor Pan)

RUDY COMMISSIONG
(Leader—Double Tenor)

STEVE DUPRES
(Arranger—Echo Phones)

CARL BORDE
(Bass)

KELVIN DOVE
(Cellos)

NEVILLE PAYNTER
(Vocal and Drums)

DAVID CANNONIER
(Vocal—Conga Drums)

In New York, they call it Fifth Avenue. In London, its Oxford Street, Toronto, Yonge Street. Its the end of the road, often long, fraught with disappointment, detours, compromises and lined with the sweat and tears of the many who tried, and fail to reach it.

In Bermuda, we call it Front Street. Aptly named, (it parallels the harbour) it suggests to the Bermudian, apart from the marvellous shopping to be found there, an embodiment of power and stability.

Originally from Trinidad, the Esso Steel Band after touring Canada, came to Bermuda and immediately set about the task of learning the fundamentals of their trade. Entertaining people. Under the expert guidance of their leader, Rudolph Commissiong, they have learnt well. He has gathered to him seven of the finest steel-drum players you will ever hear and moulded them into a tight, versatile, entertaining unit that is currently the top attraction at the Island's Hotels.

It's been a long road, but we trust that this album will demonstrate to you that the Esso Steel Band is indeed OUT FRONT, ON FRONT STREET.

SIDE ONE

MOZARTS SYMPHONY #40

BRIDGE OVER TROUBLED WATER
(Vocal Paynter)

SOMETHING

RIDE YOUR DONKEY
(Paynter & Cannonier)

LOVE STORY

EVERYBODY'S TALKING
(Vocal Paynter)

SIDE TWO

SWEET CAROLINE

ROMEO AND JULIET

DOLORES
(Strauss)

OBEAH WEDDING
(Vocal Cannonier)

MY SWEET LORD
(Vocal Paynter)

O.U.R. RECORDS RECORDED AT Z.B.M. STUDIOS BERMUDA
COVER PHOTO BY GENE RAY – ENGINEER IAN MARSHALL

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RUDY COMMISSIONG–SYLVAN DELL, PAGET WEST, BERMUDA

SHOREMAN CAN PAT NO 704886 1967

STEREO

Complete Dance Instructions on Back

CARIBBEAN DANCE PARTY

Includes: LIMBO ● REGGAE ● BEGUINE
and other dances from the Caribbean

GSLP-3544

GATEWAY RECORDS

STEREO

GSLP 3544

GATEWAY RECORDS

CARIBBEAN DANCE PARTY

	Song Title	Dance (see below)	Artists
SIDE ONE	1. Se Fe **Local**	Beguine	*Johnny Grey*
	2. La Vie **Disco**	Cadence-lypso	*Gramacks*
	3. **Moin Ain Min 76**	Caribbean Mazurka	*Johnny Grey*
	4. **Chaud I Chaud** *	Limbo	*Ti Emile*
	5. **Black Affairs Ca Wake**	Cadence-lypso	*Black Affairs*
SIDE TWO	6. **Petit Roi Des Ananas**	Beguine	*Gilles Sala*
	7. **Doucine**	Cadence-lypso	*Black Affairs*
	8. **Revanche de Maguy**	Caribbean Mazurka	*Puissance 8*
	9. **Fanmi Grand Gile**	Limbo	*Ti Emile*
	10. **Take Good Care**	Reggae	*Gramacks*

The Caribbean is blessed with natural beauty, a warm climate and a rich folklore. It has taken centuries to assimilate a remarkable mix of civilizations and out of the pot pourri of races has emerged music that is exotic, refreshing and different—*with a beat all its own.* This music has been influenced by many cultures and the dances clearly reflect it. They are a result of French and Spanish melodies combined with African rhythms. This combination has developed dances that take on an erotic quality.

Audiences everywhere are swaying to these lilting rhythms and haunting melodies. The enjoyment of these dances is entirely dependent upon the true feelings of the dancer. For the tense and overworked person of our bustling cities, these Caribbean dances offer a wonderful source of fun and relaxation.

BEGUINE

As the French name implies, this dance is a flirtatious and highly erotic dance. It has a soft, bouncy quality and a relaxed sway. Basically, it is a single-time step accompanied by a double time hip movement. Partners hold each other very closely with arms around each other and bodies touching. Weight is put on the ball of the foot and shifted from foot to foot in single time while the hips sway twice as fast or in double time.

One foot is used as a pivot while the couple turns or rotates from left to right to the rhythm of the music.

Couples advance to the rhythm of the drum on one foot.

All movement begins at the waist-head, shoulders, and arms do not move at all.

CADENCE-LYPSO

This is a very erotic dance. The Cadence-Lypso is similar to the Beguine but faster. Two partners hold each other as in the Beguine, but even more closely. The movements of this dance are free and loose with the partners moving forward and backward instead of the pivot as in the Beguine.

Dancers advance on each beat from one foot to the other in a backward to forward movement. The waist of the dancer is always moving to the rhythm.

CARIBBEAN MAZURKA

The rhythm is in three steps. Partners hold each other side by side as in an open waltz or polka position.

Partners take three steps turning to the right then three steps turning to the left. Periodically the dancer should make two or three complete turns. When the music makes a break, stamp one foot on the last beat, hold, and begin again with music.

LIMBO

The Limbo is a contest for one dancer at a time. The object is to pass under a stick without any portion of the dancer's body touching the stick which is made progressively lower with each pass.

The dancer leans backward and approaches the stick legs first (hint: keep legs apart for better balance. See picture on front of album jacket).

The stick is placed at first three feet off the ground and is lowered six inches at a time. When passing under the stick, only the feet are on the ground. No part of the body can touch the ground or the stick; in other words, no help from arms or back.

Between each pass under the stick, the dancer moves rhythmically to the music from one foot to the other.

REGGAE

Reggae can be danced with or without a partner. With a partner, dancers face each other without touching. You stand apart if it is a faster tempo. If it is a slower, you rock together. You remain in the same general location. There are four different variations of this dance.

1. You rock by shifting body weight from one leg to another on a one-two beat in time with the music. (Always remember to dance with the rhythm of the Rhythm Guitar sound and not with the bass. This results in a syncopated movement.) Dancers take one step to the left, using two beats, then take one step to the right using two beats.
2. Keep both legs slightly apart (8-10 inches). Bend knee slightly, lifting heel of same foot simultaneously. Repeat action with other foot.
3. Reggae is also called an exercise dance. Jog in place to the rhythm of the music exaggerating a high knee lift.
4. Move arms counter to movement of legs, (back and forth), as in natural walking position with a slight twist of the waist from side to side in time with the rhythm.

Recorded in Paris, France by artists of the West Indies.

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HOLIDAY IN THE CARIBBEAN

Music of Puerto Rico

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EL GATO TUERTO
CECILIA'S PLACE
LA CASITA MEXICANA
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The Perfect Souvenir

SOUVENIR RECORD GUIDE

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DREAD
Reggay Hits
THE INNERCIRCLE
STEREO
STAR★ 001

STAR★001

SIDE A:

1. You Make Me Feel Brand New
   (Thom Bell – Lynda Creed)
   Mighty Three Music (BMI)
2. I'm Going Home
   (Thom Bell – Lynda Creed)
   Mighty Three Music (BMI)
3. Here I Am Baby
   (Green – Hodges)
   (BMI)
4. Westbound Train
   (D. Brown)
   Observer
5. Duppy Gunman
   (E. Smith)
   Woodwater Music
6. Book of Rules
   (B. Lewellyn)
   Jay Music

SIDE B:

1. Rock The Boat
   (W. Holmes)
   High Ground Music (BMI)
2. Some Guys Have All The Luck
   (J. Fortgang)
   KEC Music Corp.
   ASCAP
3. Everything I Own
   (D. Gates)
   Elektra Records
4. None Shall Escape The Judgement
   (J. Clarke)
5. Curfew
   (B. Marley)
   Cayman Music
6. Have Some Mercy
   (D. Wilson)

BACK LINER.

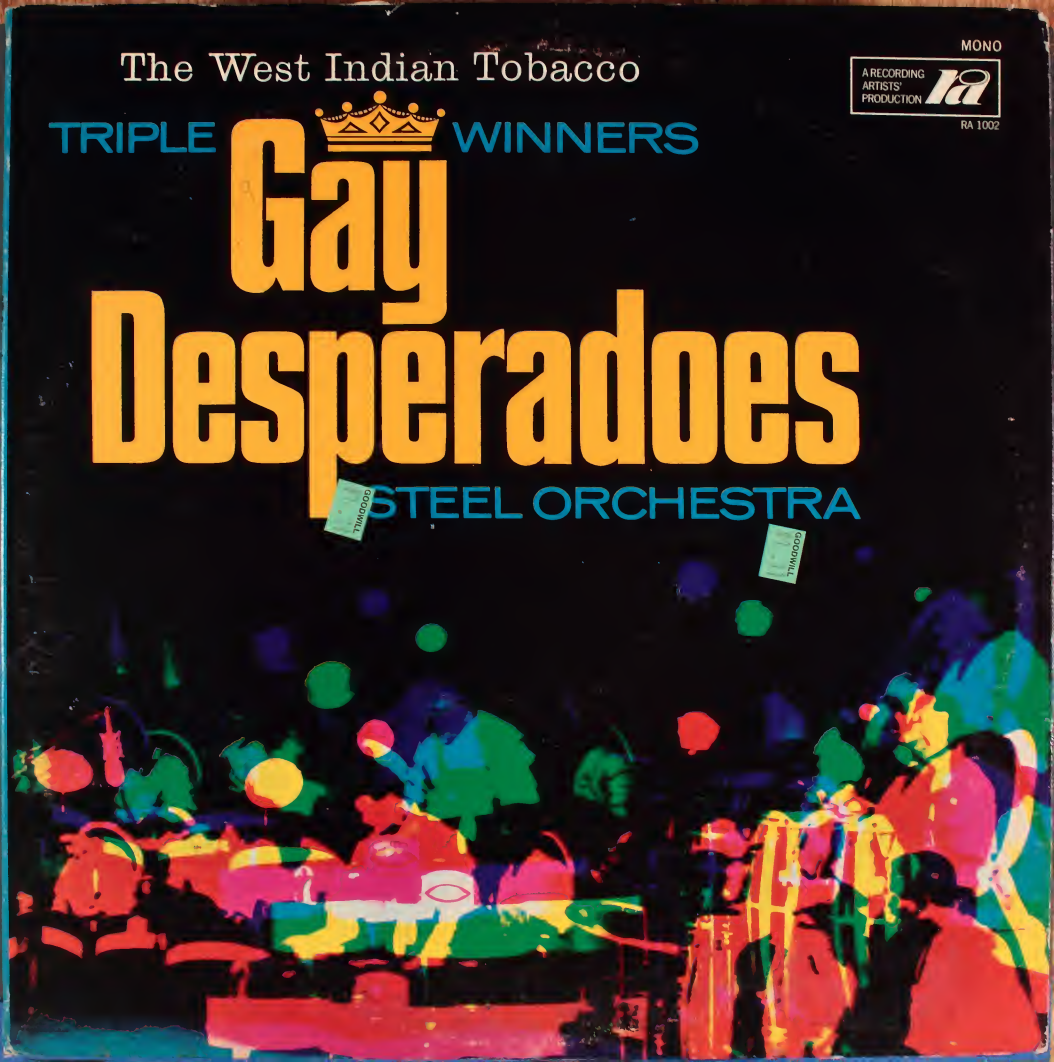
Jacob Miller	Vocals
Phillip Thompson	Vocals
Roger Lewis	Vocals – Guitar – Sitar
Ian Lewis	Bass
Charlie Roberts	Vocals – Piano – Organ Mellotrone, Xylophone – Clavinet
Lloyd Adams	Drums
"J.C.P."	Vocal Background
Special thanks to	Jeanne Levy and her steel guitar
ARRANGED & DIRECTED:	Roger Lewis & Charlie Roberts
PRODUCED BY:	Tommy Cowan
RECORDING ENGINEERS:	A. Morris, R. Logan
OVERDUB ENGINEER:	R. Logan
REMIX ENGINEER:	Carlton Lee
RECORDED AT:	Harry J and Dynamic Sounds Studios
PHOTOGRAPHS & ALBUM DESIGN:	Moo Young/Butler Assoc. Ltd.

The West Indian Tobacco

TRIPLE WINNERS

Gay Desperadoes

STEEL ORCHESTRA



MONO

A RECORDING ARTISTS' PRODUCTION

RA 1002

TRIPLE CROWN WINNERS

Gay Desperadoes

STEEL ORCHESTRA

MELDA • MY BROTHER, YOUR SISTER
EXCERPTS FROM MY FAIR LADY • TING TANG • CZARDAS
ROSLIND (going home tonight) • LICKS IN '66 • MARIA
EXCERPTS FROM THE SOUND OF MUSIC • JEALOUSY
INDIAN SUMMER • NONE BUT THE LONELY HEART
EDELWEISS • CANADIAN SUNSET • GIRL FROM IPANEMA
YESTERDAY • FLIGHT OF THE BUMBLE BEE

BERMUDA STROLLERS

FEATURING TED MING

EDMAR

ELPS-1150

EDMAR
ELPS-1150

BERMUDA STROLLERS 76

SIDE ONE

1. TEARS ON MY PILLOW
2. BERMUDA IS ANOTHER WORLD
3. STICK BY ME
4. WINGS OF A DOVE
5. STEP RIGHT UP
6. ANGELINE

SIDE TWO

1. ARCHIE - GO DOWN MOSES
2. RIDE YOUR DONKEY
3. MICHAEL
4. AMEN
5. BERMUDA BUGGY RIDE
6. VALLEY OF THE DOLLS

OTHER BERMUDA STROLLERS LP'S

ELPS-1058

ELPS-1122

ELPS-1130

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STEREO

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ELBOW BEACH CLUB

COLLEGE WEEK BOAT CRUISE
AND THE FORTY THIEVES NIGHTCLUB

HI FI
DECCA
RECORDS

The ELOISE TRIO

Printed in U.S.A.
DL 8983

DL 8983
LONG PLAY 33⅓ RPM

THE ELOISE TRIO

SELECTIONS INCLUDE:

Side One		Side Two	
1. CHI CHI MERENGUE	Eloise Lewis	1. GOOMBAY	Charles Lofthouse-Alice Simms
2. ZOMBIE JAMBOREE (Back To Back)	Conrad Eugene Mauge, Jr.	2. BLACKBEARD'S CHA CHA	Eloise Lewis
3. ANNA BA CONA	Kirby Allan	3. ISLAND WOMAN	Alice Simms
4. SIMILAU	Harry Coleman-Arden Clar	4. BANANA	Nat Winn
5. COCOANUT WOMAN	Lord Burgess-Harry Belafonte	5. CALYPSO ISLAND	Alice Simms
6. LA BOMBA	Leo Robin-Ralph Rainger	6. SHAKE, SHAKE, SENORA	Steve Samuel
7. OIGBY	Harold McNair		

IMPORTANT!
This monaural Long Play record can also be played on a Stereo phonograph—its sifting in each better sound reproduction than that obtained from conventional phonographs.

Of all the varied rhythms conceived and rendered by man, few are as inherently exciting as calypso. And when it comes to interpreting this music, there are few who equal the fiery delivery and the colorful manipulation of the precise accents and intricate harmony that is so characteristic of Eloise, Bucky and Bert, known throughout Jamaica and the Islands as The Eloise Trio.

Eloise Lewis, featured singer of the group, sang before her first real audience at an amateur show in the Bahamas. She was eleven at the time, and by the time she became twelve she had sung with an orchestra. A year later she performed at the Zanzibar Hotel, where she was so enthusiastically received, her encore lasted two years. Then, as an already established singing star, she began to accept an increasing flood of bookings throughout the Islands.

In 1957, Eloise opened at Blackbeards with Bucky and Bert. The Eloise Trio was then officially born, and has since packed capacity audiences into such popular night spots as Captain Kidd's Inn, The Nassau Beach Lodge and the Emerald Beach Hotel. Specializing in goombay and Latin American rhythms as well as calypso, they have become one of the biggest single night club attractions in the Caribbean.

Listen now, as the Eloise Trio offer their thrilling interpretations of some of the most exciting music you've ever heard.

IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT ALBUMS:

LOVE DANCES OF BRAZIL • EMANUEL VARDI • BERNARDO SEGALL

Brasil • Inutil Sorriso • What Say? • Arrastao No. Choro • Nenguem Se Ama • El Bolero • Tristeza • Nao Ha Mais Ca Lagarto • Em Cigarra Preciso Cantar • Voa Gracia Azul • Tristeza
DL 8764
DL 78764 (Stereo)

LATIN HOLIDAY • DANYE VARELA

'n Wonderful • Younger Than Springtime • Bali Ha'i • I Don't Want To Be Happy • Body And Soul • The Song Is You • Bernie's Tune • Baby Won't You Please Come Home • Sweet And Lovely • Sweet Sue, Just You • Autumn Leaves • The Saved Harbor Cave
DL 8881
DL 78881 (Stereo)

BAGELS AND BONGOS • IRVING FIELDS TRIO

Where Shall I Go • Pretty As A Picture • Lonely Man • Bagels And Your Mom • Hernando's Hideaway • Russian And Almonds • Mazeltov Merengue • Dardo's Dance • Joseph, Joseph • Cuddle Me • Bay Rum Bongo • Bongo Bongo • Bongo Tattoo • Bongo Bongo Bongo
DL 8866
DL 78866 (Stereo)

LATIN DANCE PARTY • AL STEFANO

Mi Cha Cha Cha • Bocoyte Mucho • Que Bien Es • Coqui Mambo • El Merengue • Huerito Rico • Cha Cha Cha Del Rey • Mambo At The Zorro • Ay! Mamita • Nochinguita • Baby del Poli • Mambo Con Pimienta
DL 8946
DL 78946 (Stereo)

YEA FOR TWO CHA CHAS • THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON

Yea For Two Cha Cha's • Tea For Two • Patricia • I Still Get Jealous • Cha Cha Cha • Our Modern Dancing Days • Cha Cha Cha Boom! • I Want To Be Happy • Cha Cha • Together • Jet • Trumpet Cha-Cha-Cha • Fiesta Cha Cha • Cha Cha For Gil
DL 8842
DL 78842 (Stereo)

CHA-CHA-CHAS AND MAMBOS • SOCARRAS

Tea For Two Cha Cha • Nola • Autumn Leaves • Tequila • Sweet 16 Indica • Hawaiian Wat Chant • Quiet Nights • Jealousy
DL 8802
DL 78802 (Stereo)

ESSANE • TONI ARDEN in Latin America • Besame Mucho • Noche De Ronda • Be Mine Tonight • Perdida • Frenesi • and others.
DL 8875
DL 78875 (Stereo)

CAVALLARO WITH THAT LATIN BEAT • CARMEN CAVALLARO • Andalucia • Panocaina • Come Closer To Me • Become Mine • and others.
DL 8868
DL 78868 (Stereo)

SOUTH SEA ISLAND MELODY • THE TAHITIAN AIRES • My Sweet Gardenia Lei • Hawaiian Wed Chant • Sweet Hula Boy • and others.
DL 8878
DL 78878 (Stereo)

MORE TEA FOR TWO CHA CHAS • THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON • Tea For Two Cha Cha • Besame Mucho • Cha Cha • Sweet And Gentle • and others.
DL 8943
DL 78943 (Stereo)

IRVING FIELDS AND HIS TRIO AT THE EMERALD BEACH HOTEL • Tenderly • Green Eyes • Quiet Nights • Bluebird Of Happiness • Around The World • and others.
DL 8901
DL 78901 (Stereo)

THE FABULOUS ARRANGEMENTS OF THE TOMMY DORSEY ORCHESTRA STARRING THE TOMMY DORSEY ORCHESTRA STARRING WARREN COVINGTON • Sweet 16 Indica • Hawaiian Wat Chant • Quiet Nights • and others.
DL 8802
DL 78802 (Stereo)

ESSANE • TONI ARDEN in Latin America • Besame Mucho • Noche De Ronda • Be Mine Tonight • Perdida • Frenesi • and others.
DL 8875
DL 78875 (Stereo)

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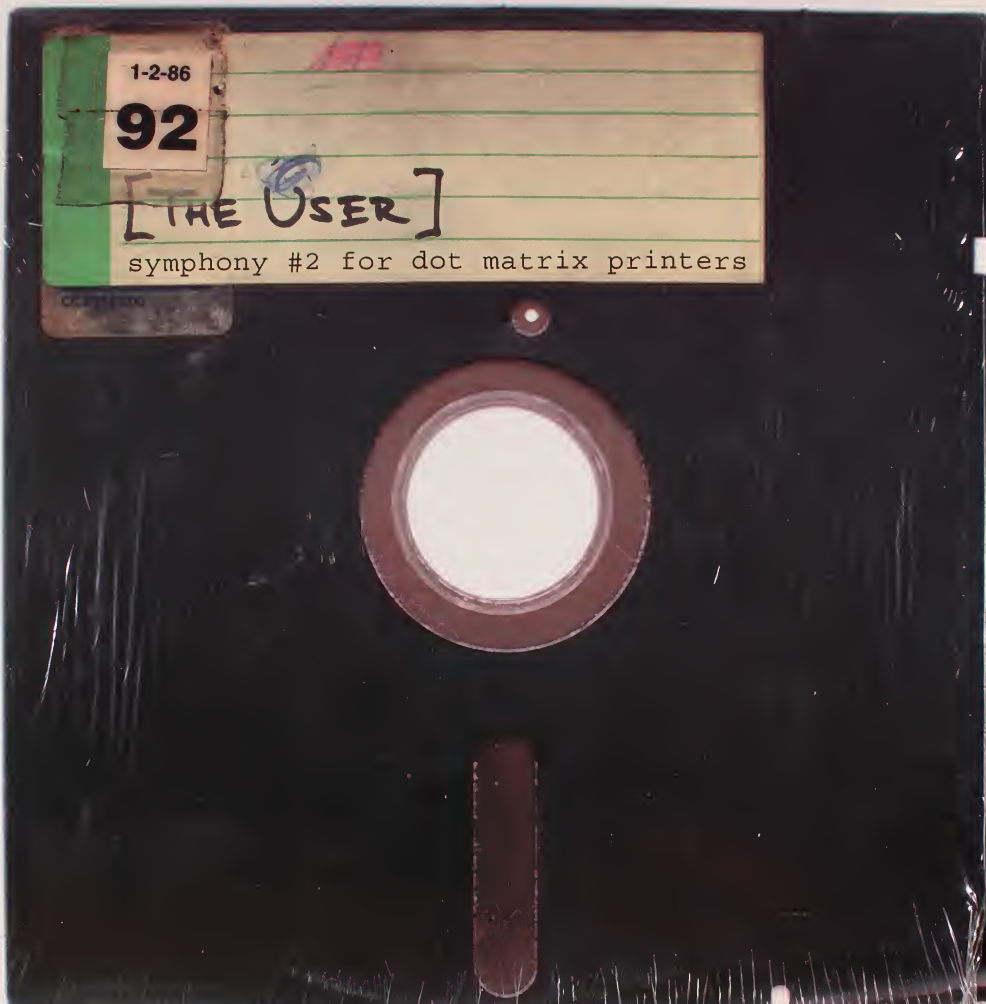
1-2-86
92
[THE USER]
symphony #2 for dot matrix printers

symphony #2 for dot matrix printers is a performance for fourteen dot matrix printers played by an orchestra of personal computers from the early nineties and conducted by a similarly obsolete file server. based on text files composed and orchestrated beforehand, the performance, part automated execution and part live interpretation, explores the sonic and visual aesthetics of the dot matrix printer.

this recording was made using only the sounds of dot matrix printers: no sampling, no other sound sources and a minimum of electronic processing.

[The User]
www.theuser.org

side a

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6'39	1	.^.^%^%^%
3'10	2	+}}}

STEREO

$0.05*

Houghton College STAR

presents...

for heaven's sake!

HOUGHTON COLLEGE STAR

presents

FOR HEAVEN'S SAKE!

Lyrics by HELEN KROMER

Music by FREDERICK SILVER

It was back in 1961 that the North American Ecumenical Youth Assembly brought together some 2000 young people on the campus of the University of Michigan to discover what it was that God had for them to do. As a part of the assembly, the Planning Committee commissioned the revue "For Heaven's Sake". The result was both immediately heartwarming and ultimately encouraging for the outlook of Christian drama.

Helen Kromer and Frederick Silver produced a work that peers with a sharply satiric eye at foibles and failures in the Church and the modern world. The initial production at Ann Arbor concluded in a standing ovation, a witness not only to the effectiveness of the presented message, but to the all-round high quality of the basic fabric of the show.

The revue (and side one) opens with the Choral invocation much in the manner of ancient Greek drama. The listener is invited to "come laugh with me. . .as man grabs the stage and has his fling at playing the role of the Almighty King."

Then a segment of the all-too-real church audience of today fills the stage. As the bemused Chorus watches, they recite a new and different confession of faith. "I believe in Almighty Man, reducer of the atom, and conqueror of space. ." The service concludes with a singing of the church credo hymn: "A mighty fortress is our church. . .against the changing neighborhood".

The attitudes of modern man are presented in "The Death House," with the conclusion that even death is preferable to the agonies of a living Christian Faith.

Later, traditional teacher attitudes and restless students' desire for change, whether-it's-worth-it-or-not, conflict. The professor advises that "In the first third of your life you choose your faith, your work, your wife". The students bristle at this and after an angry verbal tug-of-war, they come to their own conclusion. "In the time that's left have the time of your lives. We won't be around for the last two thirds".

On Side Two the mood changes to one of general optimism as the protagonist exclaims "Use Me Lord!" The only problem, of course, "but not just now".

In the casino, under the pressures of high-stake gambling, the Lucky Lady is forced to admit that she is playing God only for what she can get, and not for Himself.

Finally, a householder alerts us to the fact that "I asked God in to do some repair and he's making the whole place over". There were a few shingles that were loose, and the paint was peeling--but this is ridiculous. "I asked Him just how soon He would be through. Why, He said, I never finish once I go to work on you".

In the last minutes of the work, the cast joins in toto to adjure the audience "Get the lead out of your britches for Heaven's Sake!!"

THE PRODUCTION

"For Heaven's Sake" was produced at Houghton on February 24, 1967 to a capacity crowd from the campus and as far away as 200 miles. Because of enthusiasm over the show and its message, a repeat performance was scheduled the following night. The second hearing proved to increase the optimistic opinions, and a standing ovation expressed the reception and appreciation of a responsive.

The Houghton STAR's (newspaper) production proves that there is no reason why a sermon cannot be entertaining at the same time it is motivating. "For Heaven's Sake" pulls no punches. No doubt, in some way you will see yourself pictured rather clearly.

Robert Brotzman

Recorded and manufactured by
Century Records
William Dengler, Associate
9 Frederick Road
Pittsford, New York 14534

SIDE ONE:

1. **PROLOGUE**
   LITTLE MAN
   I'M COMING LORD: JUST YOU WAIT RIGHT THERE
   A MIGHTY FORTRESS IS OUR CHURCH
   The drive-in congregation of a prestigious city church trapped in a changing urban environment conduct an apparently unique service in which content and form reflect actual intent.
   THE INCHWORM
2. **THE DEATH HOUSE**
   The tragedy of the church which becomes haven rather than leaven is portrayed by those who claim, "just as long as there is something holding me back, I can always tell myself it's not something I lack".
3. **THE WORD**
4. **SEVEN STEEPLES**
5. **THE RAP**
   IN THE FIRST THIRD OF YOUR LIFE
   A classroom of students is all but oblivious to the "long view" expressed by their professor until they recognize that life is more than "now".

Roy Brunner, pianist, Dorothy Reynolds, Cheryl Hussey, Robert Brotzman, Frank Fortunato, Lynn Cairns, Daniel McBride, William Foster, David Hicks, director, Linda Bradshaw, Willis Gay, manager, Letha Forbes, Daniel Jerome, Victoria Forbes.

SIDE TWO:

1. **USE ME, OH LORD**
   The perpetual procrastination of the "Cheerful Doer" makes good intentions a virtue and real commitment always a step away.
2. **AIM FOR HEAVEN**
3. **GIMME GOD BLUES**
   A frustrated and melancholy "winner" gets what she thinks she wants, but finds she must ultimately lose to win. At the third table the nature of her question significantly changes.
4. **A DROP IN THE BUCKET**
   I'M NOTHING, I'M NOBODY, I'M NO ONE
5. **THE REPAIR JOB**
   A tenant invites God in to make some small repairs on his home but has some second thoughts when extensive remodeling occurs.
6. **ONE MAN AWAKE**
   FOR HEAVEN'S SAKE!
   Get up! Get up!
   And stop procrastinatin'
   The world's degeneratin'
   To get the best of Satan
   There is action you must take
   For Heaven's Sake!

Lighting and sound by Dean Wilson Cover by Marianne Noyes

Recording license secured through
Chappell Music, Inc.
609 5th Avenue
New York, New York 10017

THE JACK D'JOHNS

apogee records STEREO

Together

Side I

1. I BELIEVE IN MUSIC 2:23
(Mac Davis — Screen Gems-Columbia Music Inc. — BMI)
2. THEME FROM THE GODFATHER — Speak Softly Love 2:45
(Nino Rota — Famous Music Corp. — ASCAP)
3. BUGLER'S HOLIDAY 1:50
(Leroy Anderson — Mills Music Corp. — ASCAP)
4. OB-LA-DI OB-LA-DA 2:26
(Lennon & McCartney — Maclen Music, Ltd. — BMI)
5. SERENA 3:00
(Roszczewski — E-Z Music — ASCAP)
6. HEAVENLY POLKA MEDLEY: 3:59
In Heaven There Is No Beer
(Ralph Siegel-Ernst Neubert — Beechwood Music Corp.)
Beer Barrel Polka
(L. Brown, A. Timm-J. Vejvoda — Shapiro, Bernstein & Co.)
Hail, Hail the Gang's all here
(D. Dix — T. Monaco — Leo Feist, Inc. — BMI)
7. RAINING 4:38
(Roszczewski — E-Z Music — ASCAP)

Side II

1. MORNING DOVE 6:18
(Roszczewski — E-Z Music — ASCAP)
2. I GOT LOVE 2:02
(Peter Grey, Dan Grey — Photo Russ Music Co. — ASCAP)
3. UNITED WE STAND 3:08
(Fred Hay — Chappell & Co., Inc. — ASCAP)
4. THE PUSH BIKE SONG 2:39
(Mike Leander — Apex Music — ASCAP)
5. DOWN BY THE LAZY RIVER 4:06
(Clements — Kalis — BMI)

STEREO

Produced by Roszczewski
Recorded at Creative Sound Studios
East Hartford, Conn.

apogee records 46 AUSTIN STREET / NEWTONVILLE, MASSACHUSETTS 02160

APOGEE / ARS 2002

Photography by Walter Arnold — Designed by Christopher Roe, Providence, R. I.

SHANKAR FAMILY ॐ FRIENDS

DARK HORSE SP-22002

SHANKAR FAMILY ॐ FRIENDS

SIDE ONE:

1. I Am Missing You
   sung by Lakshmi Shankar
2. Kahān gayelavā Shyām salonē
   sung by Lakshmi Shankar
3. Supanē mé āyé preetam sainyā
   sung by Lakshmi Shankar
4. I Am Missing You (reprise)
   sung by Lakshmi Shankar
5. Jaya Jagadish Harē
   sung by Jitendra Abhisheki & Chorus

All music composed and arranged by Ravi Shankar except "I Am Missing You" arranged by George Harrison.
Lyrics (except 5) by Ravi Shankar.

SIDE TWO
Dream, Nightmare & Dawn
Music for a Ballet by Ravi Shankar

Overture
Part One. Dream
Festivity & Joy,
Love— Dance Ecstasy

Part Two. Nightmare
Lust (Rāga Chandrakauns)
Dispute & Violence
Disillusionment & Frustration
Despair & Sorrow (Rāga Marwā)

Part Three. Dawn
Awakening
Peace & Hope (Rāga Bhatiyār)

All music composed and arranged by Ravi Shankar.

Produced by George Harrison

Recording Engineer: Norman Kinney
Re-Mix Engineer: Gary Kellgran
Recorded at A&M Studios, Los Angeles
Re-Mixed at the Record Plant, Los Angeles

Art Direction: Fabio Nicoli
Design: Jack Katz, Nick Marshall
Front cover photo: Jan Steward
Back cover photo: Kumar Shankar

Distributed by A&M Records, Inc.,
P.O. Box 782, Beverly Hills, California 90213

DARK HORSE RECORDS

SHANKAR FAMILY & FRIENDS

MUSICIANS

Vocals: *Jitendra Abhisheki, Lakshmi Shankar*
Backing vocals: *Kamala Charavarty, Lakshmi Shankar, Shivkumar Sharma*
Voice: *Harihar Rao, Ravi Shankar*
Chorus: *Kamala/Ashish/Kumar/ Lakshmi/Ravi/Shubho/Shiv*
Autoharp: *Hari Georgeson*
Cello: *Ray Kramer*
Esraj: *W. Webb*
Guitar accoustical: *Dennis Budimir, Hari Georgeson*
bass: *Klaus Voorman*
electric: *Hari Georgeson*
Kartal: *Nodu Mullick, Krishna Temple*
Mandolin: *Al Casey*
Santoor: *Shivkumar Sharma*
Sarangi: *Ronald Cohen*
Sarod: *Ashish Khan, George Ruckert*
Sitar: *Ravi Shankar, Shubho Shankar*
Surbahar: *Ravi Shankar*
Swarmandal: *Lakshmi Shankar, Ashish Khan*
Tambura: *Fakir Muhammad, Nodu Mullick*
Violin: *L. Subramaniam*
Electric Violin: *Bobby Bruce, Gordon Swift*
Bassoon: *Ray Pizzi*
Flute: *Hari Chaurasia, G. Sachdev, Sharad Kumar*
Boehm Flute: *Tom Scott*
Oboe: *Gene Cipriano*
Saxophones: *Tom Scott*
Drums: *Jim Keltner, Ed Shaunessey, Billy Shears*
Marimbas: *Emil Richards*
Mridingam: *Palghat Raghu*
Percussion: *Emil Richards*
Clapper: *Tom Scott*
Cowbells: *Hari Chaurasia*
Shaker: *Shivkumar Sharma*
Tambourine: *Vinny Poncea*
Pakhavaj & Tabla: *Alla Rakha*
Dholak: *Pranesh Khan, Harihar Rao*
Organ: *Billy Preston, Fred Teague*
Piano: *Nicky Hopkins*
Moog Synthesizer: *Paul Beaver, Malcolm Cecil, Ravi Shankar, Robert Margouleff*

SIDE ONE

1. I Am Missing You

**2. Kahān gayelavā Shyām salonė
Where is my Shyam gone?*
Where is he?
So restless I am without him.
like a fish on the sand
I suffer and cry out for him.
My cruel Beloved, he does not hear me.

**3. Supanė mė āyė preetam sainyā
In my dreams he came to me, my Beloved
Whispering such loving sweetness.
*Startled, I awoke. Shyam!**
Ah, where is my Shyam gone?
How can I last this night so utterly alone?

4. I Am Missing You (reprise)
I am missing you, O Krishna,
Where are you?
Though I can't see you
I hear your flute all the while.
Please come wipe my tears
And make me smile.

5. Jaya Jagadish Harė. *An old Sanskrit song extolling the wonder, power and majesty of Vishnu in His ten incarnations, written by the poet Jaideva of Bengal in the early twelfth century.*

Free translation from the Sanskrit.

In the form of the Fish (Matsya) you uphold the Vedas in the turbulent sea of destruction, O Keshava, Lord of the World! All victory to Thee!

In the form of the Tortoise (Kachchhapa) you support this vast earth, denting your back, O Keshava, Lord of the World! All victory to Thee!

In the form of the Boar (Shukara) you balance the earth like the crescent moon on the tip of your tusks, O Keshava, Lord of the World! All victory to Thee!

In the form of the Lion-Man (Narasingha) you rip open the breast of the Violent One (Hiranyakashipu) with the tip of the nail of your lotus hand, O Keshava, Lord of the World! All victory to Thee!

In the form of the Dwarf (Vamana) you deceive Bali, and with the sweat of your toenails sanctify the earth, O Keshava, Lord of the World! All victory to Thee!

Under the name of Parasurāma you wash away the sins of the world with the blood of the warrior Kshatriyas, O Keshava, Lord of the World! All victory to Thee!

Under the name of Rāma you destroy the ten-headed Ravana and restore righteousness in the four corners of the earth, O Keshava, Lord of the World! All victory to Thee!

As Balarāma (elder brother of Krishna) you wear a blue robe on your bright blue body and conquer by the power of the plough, O Keshava, Lord of the World! All victory to Thee!

Appearing as the compassionate Buddha you decry animal sacrifice in Vedic rituals, O Keshava, Lord of the World! All victory to Thee!

In the form of the terrifying Comet (Dhumketu) you appear as Kalki with sword drawn to destroy the Aliens, O Keshava, Lord of the World! All victory to Thee!

* *'Shyam' is another name for Krishna*
** *Translated from the Hindi.*

DARK HORSE RECORDS
SP-22002

This album appears courtesy of A&M Records
[illegible] appears courtesy of [illegible]

A SOUNDTRACK ALBUM

ROUNDER RECORDS 1034

RADIOACTIVE ROCK 'N ROLL, BLUES, COUNTRY & GOSPEL

ATOMIC Cafe

THE BOMB

On August 6, 1945 President Harry S. Truman ushered in the atomic age by announcing to the world that the United States had dropped an atomic bomb on Japan.

At once Americans were faced with an awesome new power in their lives, and with the need to somehow grasp its meaning, to relate it to their daily lives.

One way was through music. Within months, the first country and gospel songs about the Bomb were recorded, and in the next fifteen years, through the fifties, Bomb songs emerged as a lively sub-genre of pop music.

Bomb songs expressed people's political hopes and fears, their religion, and even their sexual fantasies. People boogied with the Bomb, and they preyed with the Bomb.

Here is a cross-section of the best of thet music, interspersed with short documentary news clips from the time.

It is a reflection of an earlier, more innocent America trying to come to grips with the new atomic era. Just as important, it is a collection of seldom-heard vintage music which remains exciting and dynamic today.

Charles Wolfe

COMING TO A THEATER NEAR YOU

THE ATOMIC CAFE is a feature film about the history and culture of the atomic age, and the often bizarre ways that the media sold the atomic arms race and nuclear energy to the American people in the 1940's and 1950's.

THE ATOMIC CAFE is a panoramic montage of newsreels, television shows, military training films, music, government propaganda, animation, and much more.

The film is edited entirely from this original meterial to recreate the atmosphere of fear, conformity and official insanity which characterized Cold War culture and politics.

Beginning with the atomic bombing of Hiroshima and Nagasaki and ending with an apocalyptic vision of a future nuclear holocaust, *THE ATOMIC CAFE* takes its audience on a rapid-fire tour of the hot spots of Atomic America.

SIDE ONE

1. **ATOM AND EVIL**
   Golden Gate Quartet
2. Major Thomas Farebee, "Enola Gay" bombardier, 8/15/45
   WHEN THE ATOMIC BOMB FELL
   Karl and Harty
3. President Harry S. Truman 8/9/45: Captain Kermit Beahan, "Great Artiste" bombardier, 8/15/45
   WIN THE WAR BLUES
   Sonny Boy Williamson
4. David E. Lilienthal, first Chairman of the A.E.C., 10/28/46
   ATOMIC POWER
   Buchanan Brothers
5. Winston Churchill, 3/31/49
   JESUS HITS LIKE AN ATOM BOMB
   Lowell Blanchard with the Valley Trio
6. Rep. James E. Van Zandt (R), Penna., 5/8/53
   WHEN THEY DROP THE ATOMIC BOMB
   Jackie Doll and His Pickled Peppers
7. **ATOMIC SERMON**
   Billy Hughes and the Rhythm Buckaroos
6. **OLD MAN ATOM**
   Sons of the Pioneers

SIDE TWO

1. **URANIUM**
   The Commodores
2. **50 MEGATONS**
   Sonny Russell
3. **ATOM BOMB BABY**
   The Five Stars
4. **SATELLITE BABY**
   Skip Stanley
6. **ATOMIC COCKTAIL**
   Slim Gaillard Quartette
7. **ATOMIC LOVE**
   Little Caesar, with the Red Callendar Sextette
8. **ATOMIC TELEPHONE**
   Spirits of Memphis Quartet
9. **RED'S DREAM**
   Louisiana Red

CREDITS

Album co-produced by Charles Wolfe and The Archives Project: Kevin Rafferty, Jayne Loader, Pierce Rafferty.

Front cover artwork by Dennis Pohl.

Additional information on songs in enclosed booklet.

Cover design by Mel Green

For further information on the film, write The Atomic Cafe, c/o Rounder Records.

ROUNDER

Rounder Records
186 Willow Avenue
Somerville, MA 02144

ATOMIC Cafe

RADIOACTIVE ROCK'N ROLL, BLUES, COUNTRY & GOSPEL

Notes on Songs and Artists by Charles Wolfe

SIDE ONE

1. Atom and Evil. Golden Gate Quartet. Recorded November, 1946.

From 1936 until 1948 the Golden Gate Quartet was the slickest, most popular black gospel group in the country. Their "jubilee" style won favor with nationwide white audiences and in Europe; they recorded with jazz great Louis Armstrong, folk singer Leadbelly, and had a coast-to-coast radio show. Yet the group retained its appeal to black audiences, and displayed a strong social consciousness in songs like "No Restricted Signs." Bill Johnson, the composer of "No Restricted Signs" and lead singer for many years, is heard to good advantage on "Atom and Evil," which continues this tradition. In fact, considering its relatively early recording date, this warning about the dangers of atomic technology getting out of hand is remarkably prophetic; equally effective, though, is its tendency to equate atomic technology with the idea of Original Sin.

2. When the Atom Bomb Fell. Karl and Harty. Recorded December 4, 1945.

Probably the first song written and recorded about the atom bomb, "When the Atom Bomb Fell" reflects a very early stage of popular reaction to the bomb, before the moral, social, or technological implications were evident. The reaction was two-fold: awe, at the power of the blast, and relief that the American marines who had been training to invade the Japanese mainland (with a projected one million casualties) were now spared a long and bloody fight. Hence, the repeated refrain in Karl and Harty's song that the bomb was "the answer to our fighting boys' prayer," and that the devastation represented "cruel justice" for the Japanese.

Karl Davis and Harty Taylor were perhaps the most influential "brother duet" singers of the 1930's, broadcasting for years from WLS and WJJD in Chicago, and influencing everyone from the Monroe Brothers to the Blue Sky Boys. Coming from a rural eastern Kentucky background, they specialized in sacred and sentimental songs like "I'm Here to Get My Baby Out of Jail" and "Read the Bible." In spite of its topical character, "When the Atom Bomb Fell" was featured in their repertoire for two or three years.

3. Win the War Blues. Sonny Boy Williamson. Recorded December 14, 1944.

Sonny Boy Williamson—sometimes called the Original Sonny Boy Williamson to distinguish him from a later blues singer using the same name—was a remarkable singer, composer and harmonica player who was one of the best-selling blues artists of his day. His hits included the influential "Elevator Woman," as well as numerous topical blues such as "Wartime Blues," "Decoration Day Blues," and "Joe Louis and John Henry Blues." Williamson often recorded with Blind John Davis, the pianist heard here, along with Ted Summitt on guitar and Armand Jackson on drums. Williamson was murdered in Chicago in 1947, at age 34.

"Win the War Blues" makes no direct reference to the atomic bomb—indeed, it was recorded eight months before Hiroshima—but it does reflect an attitude toward war similar to that of bombardier Kermit Beehan—a feeling of "glory" or satisfaction for a job well done. The opening stanza, "Uncle Sam is gonna give me a Thunderbolt, he wants me to fly away up above the clouds," probably refers to the then-new practice of training blacks as fighter pilots. Sonny Boy's song goes on to personalize the war: he wants to drop bombs on the Japanese, to see their cities on fire, because he's "got to make my baby proud." In the final stanza, in an adaptation of the old blues convention of the "back door man," the singer asserts he has to keep the Japs from "slippin' in my baby's back door."

4. Atomic Power. The Buchanan Brothers. Recorded ca. June, 1946.

The first Bomb song to really come to grips with the unique aspects of unleashing nuclear power, "Atomic Power" was also the most commercially successful of all the songs, and in fact started a short fad for such songs in country music. The song contains three major themes: 1) the possible consequences of man fooling with such an awesome power, a power so awesome that 2) it even overcomes revenge sentiments against Japan, and that 3) it can only be compared to the power of God Himself. It becomes an updated variant of the old Mad Scientist adage (from the 1933 *Frankenstein* film) that "there are things man was not meant to know."

"Atomic Power" was written by veteran radio cowboy singer Fred Kirby, from North Carolina, who recalls: "I wrote it the morning after the blasting of Hiroshima. It was just such a shock. I heard about it that night and I just couldn't sleep. And the next morning I yelled 'Atomic Power!' and I just felt spiritually toward writing the song. This was an idea that should not be used to destroy mankind, but to benefit mankind, who had such energy." Kirby began singing the piece on the air, and by June of the next year had recorded it on a small independent label, Sonora. Meanwhile, the Buchanan Brothers, Chester and Lester, north Georgia natives who were then successfully performing modernized cowboy songs in New York, also recorded it and the record soon made the *Billboard* charts. Described in trade ads as "the Greatest Folk song in twenty years," the song was quickly covered by a half dozen other singers, and the song's theme was picked up in later

a West Coast record company called Atomic, Inc. Slim Gaillard's composition "Atomic Cocktail" belongs in this category. It was one of a number of novelty tunes Gaillard recorded at the same session, another being "Penicillin Boogie."

Bulee (Slim) Gaillard first achieved fame in 1938 when, teamed with Slam Stewart as Slim and Slam, he had a hit record of "Flat Foot Floogie." He later appeared in films, and did several recording sessions with Charlie Parker and Dizzy Gillespie. On this record, he is backed by two excellent jazz musicians, Zutty Singleton on drums, and Dodo Marmarosa on piano. Tiny Brown plays bass, and Gaillard plays guitar; both share the vocals.

7. Atomic Love. Little Caesar with The Red Callender Sextette. Recorded ca. 1957.

In "Atomic Love," the atomic metaphor is used again to denote a simple intensity of feeling, much in the manner of the earlier uses of the term in jazz and boogie pieces. It is one of the relatively few ballads in the Bomb tradition.

Little Caesar was a popular and prolific recording artist on the West Coast between 1948 and 1956, and is now believed to be dead. He is backed here by a jazz combo headed by noted bass player Red Callender, who was doing a lot of L.A. studio work in the 1950's.

8. Atomic Telephone. Spirit of Memphis Quartet. Recorded ca. June 1951.

"Atomic Telephone" represents a synthesis of two trends in atom bomb songs: the gospel trend combined with the tendency to use "atomic" as an adjective for anything powerful or cosmic. The song's message is a straightforward gospel message, and reflects no specific reference to atomic power in the secular world.

The Spirit of Memphis Quartet celebrated in 1980 their 50th year as the premier black gospel group in the Memphis-Birmingham axis. Both Robert Reed, tenor since 1934, and Earl Malone, bass since 1939, are heard on this recording.

The lead, though, is shared by Jet Bledsoe and Silas Steele, both exemplary lead singers with deep roots in southern gospel.

The group achieved national popularity in the late 1940's and early 1950's, and this recording of "Atomic Telephone" was popular enough that a white quartet, the Harlan County Four (featuring the Delmore Brothers), did a "cover" version for King.

9. Red's Dream. Louisiana Red. Recorded in 1962.

Louisiana Red—Iverson Minter—is a singer, guitarist, and harmonica player whose style is probably derived from the work of the late Jimmy Reed. Minter was living in Bessemer, Alabama and was eight years old when the first atomic bomb was dropped; for him, as for many Americans, the 1962 Cuban missile crisis was our closest and most frightening brush with nuclear war, and a situation that summed up the tensions of over fifteen years of living with the "Great Atomic Power."

Accompanying Louisiana Red here are Carl Lynch, bass, and Panama Francis on drums. The song credits are shared by Henry Glover (the former King A & R man who co-authored "Blues Stay Away From Me"), Morris Levy, and Teddy Reig.

Acknowledgments

Many record collectors, scholars, and fans helped assemble the rare recordings heard here, and helped provide the information in the notes. These include:

John Allinson

Ray Avery

Country Music Foundation Archives (esp. Ronnie Pugh and Bob Oermann and Bob Pinson)

Debra Califia

Stewart Crone

Helen Hunter

Robert Javors

Fred Kirby

Kip Lornell

National Archives

William L. Schurk, Sound Recording Archives, Bowling Green State University Library

Ivan Tribe

Doug Seroff

Tom Spear

Raymond Wile

Special thanks:

Richard Bass

David Dunaway

Bill Nowlin and the Rounders for encouraging the project

Nick Perls, for his work in remastering

NOTE: We have tried to locate all surviving artists heard as major artists here, but in several cases have been unsuccessful in tracing them. Any "lost" performer encountering this album should contact Rounder for prompt royalty arrangements.

Album co-produced by Charles Wolfe and The Archives Project:
Kevin Rafferty
Jayne Loader
Pierce Rafferty

Further reading

Charles Wolfe, "Nuclear Country: The Atomic Bomb in Country Music," *Journal of Country Music* VI (Number 4, January 1978), pp. 4-22.

Further watching

Atomic Cafe, a documentary film by The Archives Project coming to a theater near you.

Children Of All Ages

DIFFERANT DRUMMER RECORDS

DD 1005

DIFFERANT DRUMMER RECORDS

DD 1005

Children Of All Ages

Produced by:
Children of All Ages and John Hill for Michlin & Hill Productions, Inc.
in association with Jack Tafoya Productions

1. Arnie Lawrence - The complete sax player. Ask Bill Evans, Max Roach, Clark Terry, or check the Down Beat polls.
2. Bob Durrough - Vocals and keyboards. Nominated for a 1975 grammy for "Multiplication Rock", which he wrote and performed. Has sung with Miles Davis. Improvised most of the words on this record.
3. Bill Takas - Bass. For years the house bass player at the Half Note where he backed every jazz artist worth mentioning. And some who aren't. Also toured with Ten Wheel Drive and Zoot Sims.
4. Luther Rix - Percussionist to Bette Midler, Ten Wheel Drive and Children Of All Ages.
5. Randy Brecker - Trumpet. Stevie Wonder, Horace Silver, Yoko Ono, Billy Cobham, Average White Band, more.
6. Teddy Irwin - A very funky guitar player. One of the most in-demand session men for everyone from Roy Buchannan to John Lennon.
7. Lou Tabakin - Woodwinds. Co-leader of band with Toshiko.
8. Bill Goodwin - Drums. Gary Burton, Stan Getz, Phil Woods, everybody.
9. Pat Rebbilot - Keyboards. Herbie Mann's pianist. Has own album on Atlantic. A very sensitive player.
10. Rŏn McClure - Bass. Blood, Sweat & Tears, Charles Lloyd.

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SPENCER MICHLIN

Personnel:
Arnie Lawrence (woodwinds)
Randy Brecker (trumpet)
Lou Tabakin (woodwinds)
Bob Durrough (keyboard and vocals*)
Teddy Irwin (guitar)
Pat Rebbilot (keyboard)
Luther Rix (Percussion and vocals*
vocals on Strawberries In The Winter only -- Bob Durrough on all other vocals.
Bill Takas (Bass)
Bill Goodwin (Drums)
Ron McClure (Bass)
Art Director: Richard Lopez

Side One

STRAWBERRIES IN THE WINTER	ASCAP (2:29)
JUBILEE MORNING	ASCAP/BMI (5:15)
PLENTY OF IT	ASCAP/BMI (8:47)
YAWN SONG	ASCAP/BMI (3:39)

Side Two

JOURNEY TO THE CENTER OF THE UNIVERSE	ASCAP/BMI (15:19)

"Strawberries In The Winter" written by Spencer Michlin and Jon Stroll
All other songs written by Children of All ages
"Strawberries In The Winter" 1974 Mom's Best Music ASCAP
All other songs 1975 Mom's Best Music ASCAP/Pop's Best Music BMI

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SIDE ONE

ATOMIC BUTTERFLY
(Exuberant, fast-moving) B. Stoller 2.36

PENTAGRAM
(Moody, aggressive) B. Stoller 2.54

DAY STARTER
(Pounding, bright) B. Stoller 2.33

FUNKY SPIDER
(Earthy novelty) B. Stoller 2.37

COOL CHARACTER
(Mid-tempo, beaty) B. Stoller 2.23

SCOOPMAN
(Punchy, active) B. Stoller 2.11

SATURDAY ABOUT TOWN
(Cheerful, out-and-about) B. Stoller 2.40

PIXIE
(Brash, driving) B. Stoller 2.41

SIDE TWO

HITCH-HIKE
(Pacy, forward-moving) B. Stoller 1.56

GROUPIE
(Melodic—solid rhythm) B. Stoller 2.12

HIP-TANK
(Semi-dramatic, imposing) B. Stoller 2.22

GROUNDUNDER
(Heavy movement—repetitive) B. Stoller 2.28

BOOBS
(Snappy, energetic) B. Stoller 1.57

MIDNIGHT COUNTRY
(Funky, hard-hitting) B. Stoller 2.36

ENTERPRISING SMITHY
(Bright riffs over solid rhythm) B. Stoller 1.59

MIGHTY MOUSE
(Fast jazz-guitar and piano feature) B. Stoller 2.37

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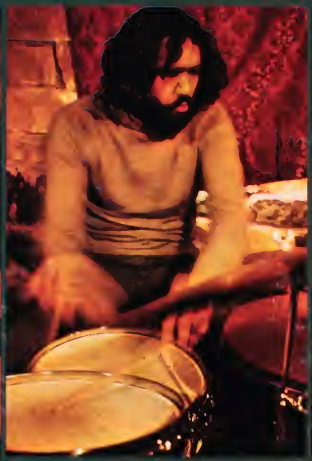

SIDE ONE
1. Vienna Breakdown
2. Plantagenet
3. Lieutenant Loose
4. Askin' the Way
5. Turning Point
6. Slivadiv

SIDE TWO
1. Jive Grind
2. Human Bed
3. Catcote
4. Waltz for a Wollum
5. Folksong
6. Back Door

All songs by Aspery and Hodgkinson

PERSONNEL:
COLIN HODGKINSON, Fender bass
RON ASPERY, Alto and Soprano Saxophones / Flute
TONY HICKS, Drums

RECORDED: LONDON, ENGLAND, June 3 and 4th, 1972.

Art Direction: Seabrook Graves/Aslett Associates Ltd
Photography: Kelvin McGowen

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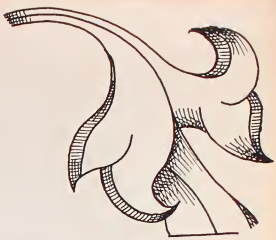

"SOME PEOPLE SAID, 'THEY'LL NEVER BE BACK. WELL, THEY ARE BACK BECAUSE THEY NEVER WENT ANYWHERE."
– NY TYMES

"OH, NO, THEM AGAIN!"
– BILLBORED

"NOT MUCH OF A PLOT!"
– BOOK OF THE MUNTH CLUB

"WHAT THE HELL!"
– VARIETIE

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Sonny Dufault – Engineer

Steve Eldridge – Piano, Guitar, Flute, Vocal
Bob Knightly – Guitar, Vocal
Bill Knightly – Guitar, Vocal
Steve Kruglewicz – Percussion, Vocal
Drums on: Jolson, Rag Mama, Gitarzan –
Ken Andrews

SIDE ONE

WHAT'S COMING DOWN ON YOU
Steve Eldridge – Endless Knights Inc©
WE'RE BACK FOR MORE
Steve Eldridge – Endless Knights Inc©
FAMILY OF FRIENDS
Steve Eldridge – Endless Knights Inc©
MY TIME
Steve Eldridge – Endless Knights Inc©
NEIL DIAMOND MEDLEY
Neil Diamond (BMI) Stone Bridge Music
Tally Rand Music

SIDE TWO

I BELIEVE IN MUSIC
Mack Davis (BMI) Song Painter Music
RAG MAMA
Jim Kweskin – Blind Boy Fuller
TOMMIE CRAPPER
Bill Knightly – Endless Knights Inc©
GITARZAN
Ray Stevens (BMI)
FLOWER OF MY EYE
Bill Knightly – Endless Knights Inc©
JOLSON MEDLEY
Al Jolson – Traditional

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(Hugo Ball, 1917)

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There is nothing more incomprehensible than Dada
(New York Dada, 1921)

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(R. Huelsenbeck, 1936)

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Side One

1. **BIG DIPPER**
   (By Pete Gage & Paul Korda; Cotillion-Dada, BMI. Time: 4:09)
2. **THE LAST TIME**
   (By Mick Jagger & Keith Richards; Immediate, BMI. Time: 3:37)
3. **THIS IS MY SONG**
   (By Pete Gage & Paul Korda; Cotillion-Dada, BMI. Time: 4:33)
4. **SEED OF PEACE**
   (By Paul Korda & Don Shinn; Cotillion-Dada, BMI. Time: 3:26)
5. **ORGAN INTERLUDE**
   (By Don Shinn; Cotillion-Dada, BMI. Time: 0:54)
6. **TONITE IS**
   (By Paul Korda & Don Shinn; Cotillion-Dada, BMI. Time: 0:54)

Side Two

1. **SHE WALKS AWAY**
   (By Pete Gage & Zagni; Cotillion-Dada, BMI. Time: 3:22)
2. **ASPEN, COLORADO**
   (By Tony Joe White; Combina, BMI. Time: 4:58)
3. **EYES OF THE WARREN**
   (By Don Shinn; Cotillion-Dada, BMI. Time: 4:08)
4. **JASAMIN**
   (By Paul Korda; Cotillion, BMI. Time: 2:36)
5. **DADA**
   (By Paul Korda; Cotillion, BMI. Time: 3:48)

ELKIE BROOKS—Vocals
PAUL KORDA—Vocals
JIMMY CHAMBERS—Vocals & percussion
PETE GAGE—Guitar & bass
DON SHINN—Keyboards, organ bass & vibes
MARTYN HARRYMAN—Drums & percussion
BARRY DUGGAN—Alto & baritone saxes & flutes
MALCOLM CAPEWELL—Tenor sax & flute
ERNIE LUCHLAN—Trumpet & fluegelhorn

The arrangements are by Pete Gage & Dada.

Recorded at Olympic & Morgan Studios, London.
Recording engineers: Mike Bobak & Keith Howard
Assistant engineers: Ken Scott, Andy Johns & Paul Clay
Art design: Dave Williams
PRODUCED BY PETE GAGE & PAUL CLAY

Special thanks to: Frank Fenter, Ahmet Ertegun, Phil Carson without whom it would have not been possible.
Additional thanks to: Bob Downes, Don Fay, Geoff Condon, Chas Chandler, Robert Palmer, Clive Stephens.

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NOBLE SURFER • HONKY TONK • LANA • LET'S GO TRIPPIN' • FINDERS KEEPERS

0
7777-16015-1

Side One

SURFIN' U.S.A. 2:20
Chuck Berry • Arc Music Corp./BMI

FARMER'S DAUGHTER 1:49
Brian Wilson •
Irving Music, Inc./BMI

MISIRLOU 2:02
Roubanis-Wise-Leeds-Russell •
Misirlou Music, Inc./ BMI

LONELY SEA 2:20
G. Usher-B. Wilson •
Irving Music, Inc./BMI

SHUT DOWN 1:50
B. Wilson-R. Christian •
Irving Music, Inc./BMI

Side Two

NOBLE SURFER 1:50
Brian Wilson •
Irving Music, Inc./BMI

HONKY TONK 2:00
Doggett-Scott-Butler-Shepherd-
Glover • W & K Publishing Corp./
Islip Music Publishing Co./BMI

LANA 1:40
Brian Wilson •
Irving Music, Inc./BMI

LET'S GO TRIPPIN' 1:52
Dick Dale • Monsour
Publishing Company/ASCAP

FINDERS KEEPERS 1:43
Brian Wilson •
Irving Music, Inc./BMI

Produced by NICK VENET

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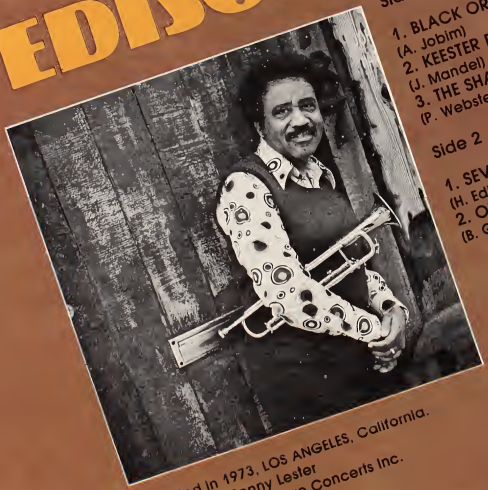

Side 1

1. BLACK ORPHEUS 8'05
(A. Jobim)
2. KEESTER PARADE 6'58
(J. Mandel)
3. THE SHADOW OF YOUR SMILE 7'32
(P. Webster - J. Mandel)

Side 2

1. SEVEN ELEVEN 9'07
(H. Edison)
2. ODE TO BILLIE JOE 10'43
(B. Gentry)

Recorded in 1973, LOS ANGELES, California.
Produced by Sonny Lester
P. 1980 Licence Groove Concerts Inc.
Photo : X

Distribution Musidisc Europe

SIDE A

PRELUDE TO OPUS IV (Woodrich, Stanhope) 4:06
HIDEAWAY (Woodrich, Stanhope) 4:00
WHEN A MAN COULD BE FREE (Stanhope, Caplan, Woodrich) 4:26
MADAME SUNRISE (Stanhope, Caplan, Woodrich) 6:00

SIDE B

1930 (Roberts, Stanhope, Caplan) 4:17
FREEDOM (IS LIFE WITH LIVING) (Stanhope, Roberts, Woodrich) 5:48
*THEY'VE GOT THE TIME (Woodrich, Stanhope) 5:51
RIDERS IN THE SKY (Edwin H.Morris, ASCAP) 5:28

MICK STANHOPE–Lead Vocal & Percussion
BERNIE PERSHEY–Percussion
RONN ROBERTS–Guitar & Vocal
ZIP CAPLAN–Guitar
WOODY WOODRICH–Bass Guitar

*WRITTEN IN TRIBUTE TO JIMI HENDRIX, JANIS JOPLIN, BRIAN JONES.

Recorded at SOUND 80 STUDIOS / Chief recording engineer TOM JUNG / Produced by IRA HEILICHER, PAT RAINS, LIGHTNING / Additional string arrangement ARP synthesizer HERB PILHOFER / All arrangements– LIGHTNING
All songs published by Barmour Music (BMI) except as noted. Artwork and cover design–JOHN HANSON

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Printed in U.S.A.

PIP-6907
LIGHTNING

PROTOTYPE.

Plaque N°I

M.FROG

SIDE ONE

We Are Crazy (M. Frog)
3:10
Champegarpaen (M. Frog, J. Holbrook)
4:45
Takatykitakite (M. Frog)
2:35
Suckling-pigs Game (M. Frog B.S.)
3:12
Broushneik (M. Frog, J. Holbrook)
2:20
Amphibian Chaff (M. Frog)
:55

Thanks to:
Dennis Whitted, Christopher Parker, Michael Reily, Paul Butterfield, John Simon, Rick Danko, Nick Jameson, June Millington

Special thanks and eleven kisses from a Frog to:
John A. Holbrook, Todd Rundgren,
"Monsieur le Conseiller organique" and Pluppy

Recorded at Bearsville Sound Studio
by John A. Holbrook and mixed at Secret Sound Studio
by Todd Rundgren (except Champegarpaen: N. Jameson)

Produced by M. Frog (Jean Yves Labat)

May 4—May 20, 1973

SIDE TWO

We Are Crazy (Instrumental)(M. Frog)
3:30
Hey Little Lady (M. Frog, J. Holbrook)
3:20
Monkey People (M. Frog)
2:30
Welcome Home (M. Frog, J. Holbrook)
2:55
Relax Goliath (M. Frog, J. Holbrook)
6:00

BR 2140

All songs published by Fourth Floor Music, Inc., ASCAP

Album design: Milton Glaser
Photographs: Neil Slavin
Back cover photo: Joel Shapiro

Bearsville Records. Distributed by Warner Bros. Records Inc., 4000 Warner Blvd., Burbank, Calif. 91505 • 44 East 50th Street, New York, New York 10022 • Made in U.S.A. ©1973– Warner Bros. Records Inc.

Labat

"Just because a synthesizer looks weird, people think that you have to be some kind of genius or nut to play it. To me someone who can play the banjo is a genius."—M. Frog

A Frenchman

M. Frog comes from the rough country in the middle of France—St. Juste. Born to be a priest or a doctor, he was educated in a seminary. As a teenager he'd sneak under the bed at night to drink and listen to forbidden records from England and America—Eddie Cochran, Buddy Holly, the Shadows, Jerry Lee Lewis—but never thought they would relate to his life someday. Quitting the seminary, M. Frog ventured to Paris, enrolling in Beaux Arts, discovering the world of avant-garde, electronic music, concrete music. But it was all a bit much to take in. He sought some inner quiet and joined a Benedictine monastery.

No Return

"I wanted to become a monk but the Abbe said, 'You are everything but a monk, and you are going to have to leave us. Take your time, but don't fool yourself here.' So I went back to art school in Paris, but found it very difficult returning to experimental music. I didn't want to be thought of as part of that world, catering to that special little audience." So it was that M. Frog moved into the world of popular music, forming and reforming a band called Baba Scholae, going to London, getting a clearer understanding of the vast potential of rock as a medium within which one could do almost anything musically and reach large numbers of listeners.

Meeting the Synthy

"I had become familiar with the components of the synthesizer when I was involved in electronic music—filters, envelope shapers, ring modulators. The synthy just puts them all together in one box. In 1970 I came to the US just to see what it was like, and I got to see an Arp in New York. Then I heard about an English machine—the EMS synthesizer. I found that a friend in Woodstock had gotten a small EMS, so I borrowed it and it blew my mind to find a machine that had all the things in it that I had dreamed about, and it was a great thrill for me." For M. Frog there now followed a period when he would gather together his thoughts and energies which had been taking shape over the years and bring them to a point where he could project them into an album. It involved mastering the synthesizer, bringing together the worlds of electronic music and rock, creating a new way of notating this new music and getting a recording contract.

Self-Propelled

"I am trying to use the synthesizer as an instrument on its own. I'm not interested in imitating other instruments. It might be good practice to try, but that isn't what interests me. For me, as with any other instrument, the synthesizer can take you where you want. The synthesizer is how I can express myself better. It is my instrument. There are no rules. You can rely on no one else. You have to figure it out on your own. I try not to be excessive. I wanted to be very careful and not make my album so far out that no one could relate to it. But the unity of the album is in the color of the sound.

Side One

1. **WE ARE CRAZY** 3:10
   (M. Frog)
2. **CHAMPEGARPAEN** 4:45
   (M. Frog and J. Holbrook)
3. **TAKATYKITAKITE** 2:35
   (M. Frog)
4. **SUCKLING-PIGS GAME** 3.12
   (M. Frog B.S.)
5. **BROUSHNEIK** 2:20
   (M. Frog and J. Holbrook)
6. **AMPHIBIAN CHAFF** :55
   (M. Frog)

Side Two

1. **WE ARE CRAZY (Instrumental)** 3:30
   (M. Frog)
2. **HEY LITTLE LADY** 3:20
   (M. Frog and J. Holbrook)
3. **MONKEY PEOPLE** 2:30
   (M. Frog)
4. **WELCOME HOME** 2:55
   (M. Frog and J. Holbrook)
5. **RELAX GOLIATH** 6:00
   (M. Frog and J. Holbrook)

PRODUCED BY M. FROG (JEAN YVES LABAT)

COLUMBIA SPECIAL PRODUCTS
A Service of Columbia Records
CSP 111
Your Cat
and
You

Your Cat and You

Answers to questions most often asked about cats.

If you are among the privileged ones *owned by a cat,* you will be glad you have this album. Here you will find answers to questions most often asked about cats... answers that make their ways more understandable and interesting... their needs easier to meet... the life you lead together more enjoyable.

Your Cat and You cannot be purchased in record stores. It is available only through Ralston Purina Company, presented as a service to cats and the people who love them by Purina Cat Chow, through facilities of the Informational Division of Columbia Special Products, a service of Columbia Records.

Information contained in this album is backed by years of experience and study in the Purina Cat Care Center, so you can rely on it fully. Among topics discussed, in order, are:

Things Cats Need
- **Bedding**
- **Food**
- **Sanitary Facilities**
- **Playthings**

Housebreaking

Mother Cats and Kittens

Altering
- **Spaying Females**
- **Neutering Males**

Ailments and What to Do
- **Immunization**
- **Signs of Illness**
- **Administering Medicines**

Everyday Care and Training
- **Preventing Furniture Scratching**
- **To Trim or Not to Trim Claws**
- **Grooming**
- **Accident Prevention**
- **Traveling with Cats**
- **Collars and Leashes**

JACK MIDDLETON

Meet Mr. Jack Middleton, manager of Purina Cat Care Center, under whose supervision this album was prepared.

If you have questions about your cat not answered in this album, he will be glad to answer them.

Write to:

Jack Middleton, Manager
Purina Cat Care Center
Checkerboard Square
St. Louis 2, Missouri

Savant RECORDS, INC.
Creators of Informational Recordings

HUMANITAS

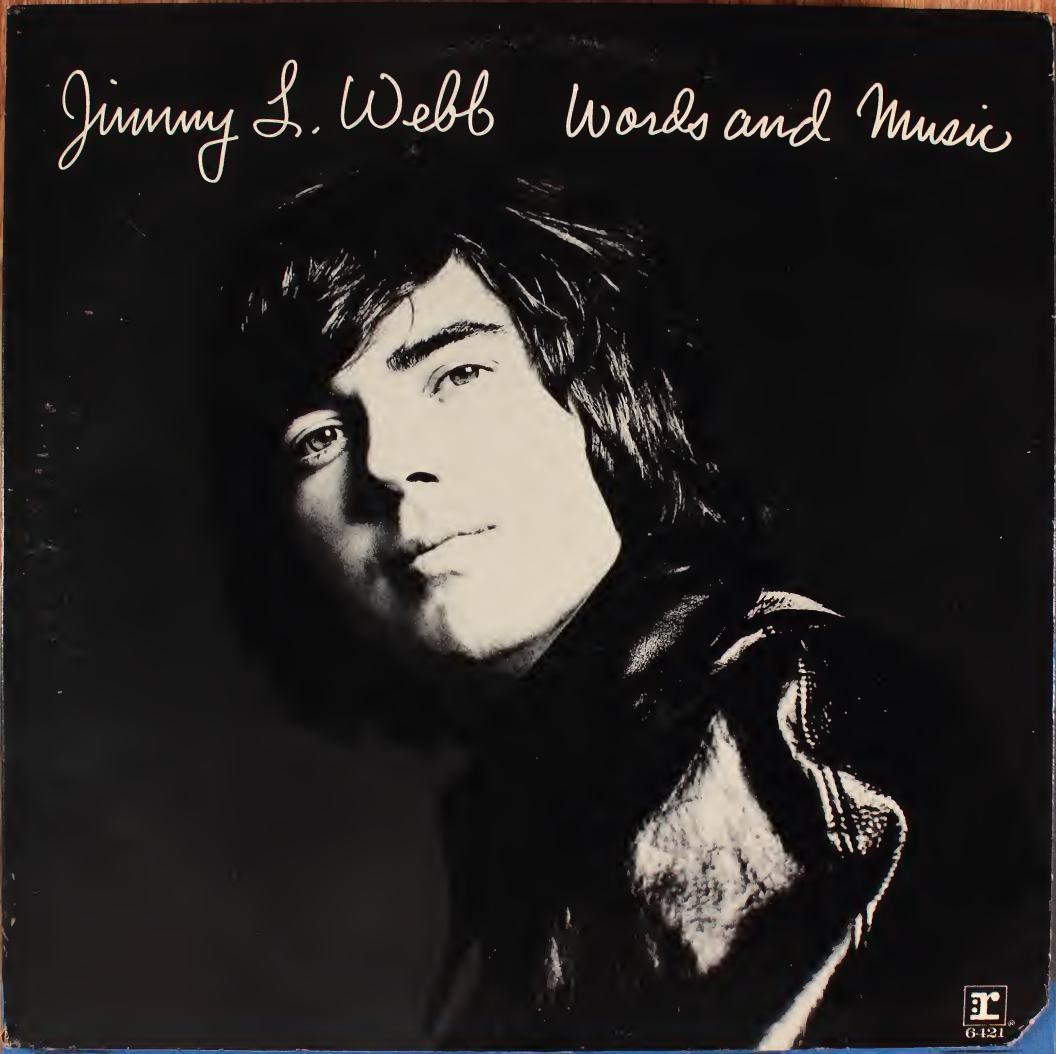
Special Re-issue

Columbia Special Products

Savant Records, Produced [illegible] Recordings for Columbia Special Products, A Service of Columbia Records

® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

Jimmy L. Webb Words and Music



6-421

Side One

Sleepin' in the Daytime — 5:03
P.T. Sloan — 4:00
Love Song — 3:35
Careless Weed — 3:12
Psalm One-Five-O — 4:35

Side Two

Music for an Unmade Movie (in three parts)
I. Gangster — 3:40
II. Dorothy Chandler Blues — 6:18
III. Jerusalem — 5:00
Three Songs: (Get It Be Me, Never My Love, I Wanna Be Free) — 2:11
Once Before I Die — 4:30

Drums, tympani, percussion, all guitars, bass, trumpets, and patience — Freddy Jackett. Conga, African drums — Darrell Birch. Sax — Jim Scott. Piano, organ, accordion, Craftsman 6" power saw, vibes, psaltry, effects — J.W. Console was played by Brian Ingoldsby and Jerry Brown. Other engineering assistance from Brent Albright. Thanks you Susan — strawberry and vanilla. Photograph by Guy Webster. The studio was M.C.A. at Universal City.

Art Direction — Ed Thrasher

Reprise Records, a division of Warner Bros Records Inc., 4000 Warner Blvd., Burbank, Calif. 488 Madison Ave., New York, N.Y. Made in U.S.A. ©1970 — Warner Bros Records Inc. RS 6421

Media
A Lonely World

IN A LOST WORLD

This documentary study deals with the child who may be classified as neurologically handicapped or brain damaged. The term that is used may vary, but the child is the same. The problems encountered by the parents and school, as well as the child, are factually presented.

"We moved...three or four times... because of problems in the neighborhood, and now because of school...."

This report is designed to improve understanding among school administrators, teachers, parents and the general public.

AA-104, 33 1/3 LP Recording

MEDIA PRODUCTIONS

P. O. BOX 2005

VAN NUYS, CALIF.

CONVERSA-PHONE
33 1/3 L.P.
KARATE FOR BEGINNERS
VOL. 2
SIDE 1
Band 1 Introduction–Band 2 Lesson 1
Band 3 Lesson 2–Band 4 Lesson 3
Band 5 Lesson 4
℗ 1977 Richard Chun
Dist. by Conversa-phone Institute, Inc.
New York, N. Y. 10001
Made in U.S.A.
CVP-833 A
KNOWLEDGE IN RECORD TIME

33 1/3 R.P.M. L.P.

KARATE FOR BEGINNERS

VOL. 2 SIDE 2

Band 1 Lesson 5—Band 2 Lesson 6—Band 3 Lesson 7
Band 4 Lessons 8 & 9—Band 5 Lessons 10 & 11
Band 6 Lessons 12 & 13—Band 7 Lessons 14 & 15
Band 8 Lessons 16 & 17

℗ 1977 Richard Chun

Dist. by Communi-phone Institute, Inc.
New York, N. Y. 10001
Made in U.S.A
CVP-833 B

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CARLTON "HEAR HOW" SERIESI

HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY

CHH/10

SIDE 1

CARLTON

SIDE 1

CARLTON RECORD CORPORATION • MADE IN U. S. A.

CARLTON "HEAR HOW" SERIESI

HEAR HOW TO PLAY WINNING BRIDGE

OSWALD JACOBY

CHH/10

SIDE 2

CARLTON

SIDE 2

CARLTON RECORD CORPORATION • MADE IN U.S.A.

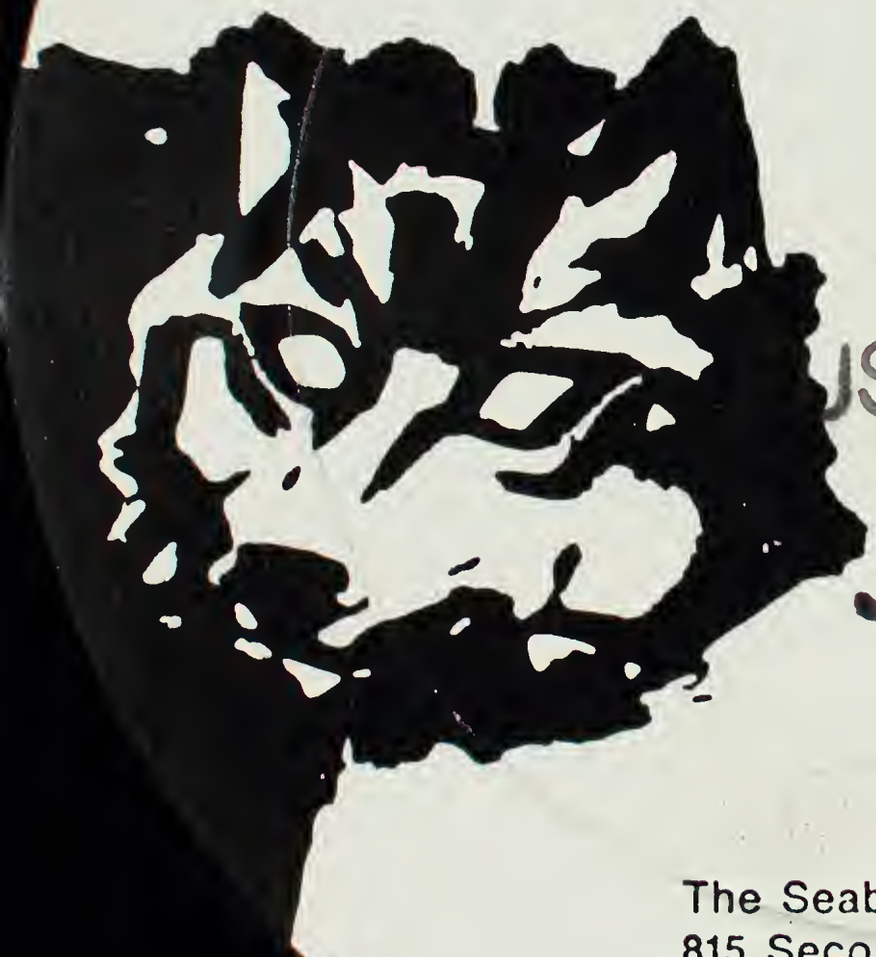
STORIES

from

THE WAY OF THE WOLF

by

MARTIN BELL



SIDE 1 — 33⅓ R.P.M.

MONAURAL HIGH FIDELITY

SP-80570A

1. Barrington Bunny (16:00)
2. Rag-Tag Army (5:19)

The Seabury Press, Inc.
815 Second Avenue
New York, New York 10017

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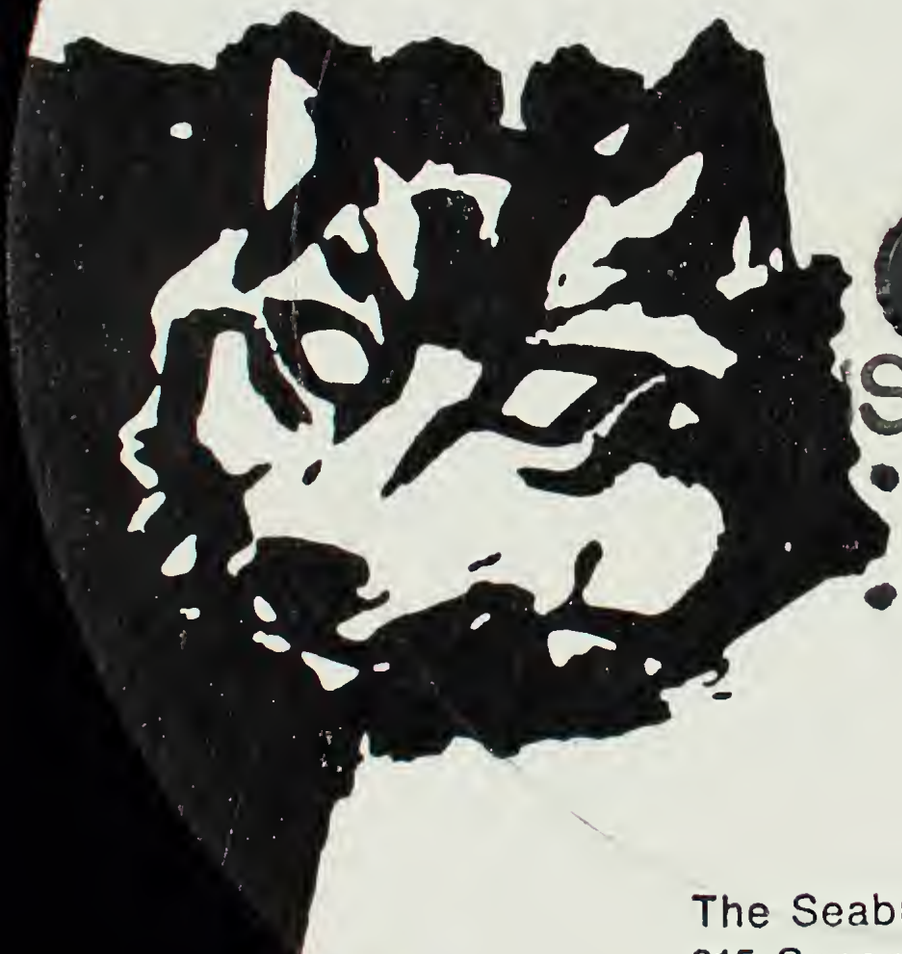
STORIES

from

THE WAY OF THE WOLF

by

MARTIN BELL



SIDE 2 — 33 1/3 R.P.M.

MONAURAL HIGH FIDELITY

SP-80570B

1. Noel—The Lone Ranger (11:40)
2. Wood and Nails
   and Colored Eggs (6:40)

The Seabury Press, Inc.
815 Second Avenue
New York, New York 10017

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Jim Copp - Ed Brown present

FABLE FOREST

Composed and performed

by Jim Copp

Playhouse
202
A Hi Fi
Recording

SIDE
1

1. WHEN THE WORLD WAS YOUNG
2. INCIDENT IN THE FOREST
3. THE WEDDING
4. THAT VAIN MISS CROW
5. THE DOWNFALL OF SEBASTIAN FOX
6. MINE! MINE!
7. THE FLYING TORTOISE
8. THE BALL GOWN

LONG PLAYING 33⅓ RPM MICROGROOVE

©Playhouse Records

Jim Copp - Ed Brown present

FABLE FOREST

Composed and performed

by Jim Copp

Playhouse
202
A Hi Fi
Recording

SIDE
2

(Introduction featuring Miss Eula Mole)

9. ANYTHING TO PLEASE
10. THE ANT
11. THE NEARSIGHTED HERON
12. THE STORM AT SEA
13. HOW TO OUTWIT A WOLF
14. HAROLD BEAR, V.I.P.
15. EPILOGUE

LONG PLAYING 33⅓ RPM MICROGROOVE

© Playhouse Records

Kid
STUFF
RECORDS
FACE A
33 1/3 RPM
KSS 5053
(5053 A)
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Kid
STUFF
RECORDS
FACE B
33 1/3 RPM
KSS 5053
(5053 B)
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HAPPY HOUSE

RECORDS

C-20-A

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Damil Productions

BETTY AND BOBBY GO TO THE MOON

A LUNAR ADVENTURE
IN THE YEAR 1985

1

MANUFACTURED BY HADDON RECORD CORP., U.S.A.

HAPPY HOUSE

RECORDS

C-20-B

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Damil Productions

BETTY AND BOBBY
GO TO THE MOON

THE PARTY AFTER LANDING
AT LUNAR CENTRAL

2

MANUFACTURED BY HADDON RECORD CORP., U.S.A.

LUMIÈRE

...a science-fantasy fable

Story with Music

Cris Williamson

PACIFIC CASCADE RECORDS

LPL-7035
STEREO

SIDE ONE

1. Lumière
2. Foreign Glory
3. Live for the Day
4. See It Anymore

All songs, words & music by Cris Williamson
All songs Bird Ankles Music, BMI
℗ © 1982 Pacific Cascade Records

LUMIÈRE

...a science-fantasy fable

Story with Music

Cris Williamson

PACIFIC CASCADE RECORDS

LPL-7035
STEREO

SIDE TWO

1. Make Me Laugh
2. X-Ray Ted
3. Midnight Oil
4. Lumière (Reprise)

All songs, words & music by Cris Williamson
All songs Bird Ankles Music, BMI
℗ © 1982 Pacific Cascade Records

SPACE: 1999

PETER PAN®
RECORDS

8162
Side 1

33⅓ RPM

Breakaway

Death's Other Dominion
(Beginning)

© 1975 ATV Licensing, Ltd.

8162

33⅓ RPM

Side 2

Death's Other Dominion

(Conclusion)

Mission of the Darians

© 1975 ATV Licensing, Ltd.

adventure records

SIDE 1 No. 3

THE FIRST MAN IN THE MOON

AN ADVENTURE STORY IN SOUND

adventure records

SIDE 2

No. 3

THE FIRST MAN IN THE MOON

AN ADVENTURE STORY IN SOUND

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
RAIDERS OF
THE LOST ARK:
THE MOVIE ON RECORD
Music Composed and Conducted
by John Williams
JS 37696
STEREO
SIDE 1
AL 37696
℗ 1981 Lucasfilm Ltd.
PART I 23:05
From a South American Jungle Temple
to the Excavation Site
in Tanis, Egypt
(BMI)
®"COLUMBIA", ℗ MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
RAIDERS OF
THE LOST ARK:
THE MOVIE ON RECORD
Music Composed and Conducted
by John Williams
JS 37696
STEREO
SIDE 2
BL 37696
℗ 1981 Lucasfilm Ltd.
PART II 22:35
From Egypt to the Island and
the Opening of the Ark
of the Covenant
(BMI)
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

THE INCREDIBLE HULK

33⅓ RPM

8216
Side 1

Peter Pan Records

BLACK CHASM
MONSTER FROM THE DEEP

Written by W. K. Wells
Produced by Arthur Korb

THE INCREDIBLE HULK

33⅓ RPM

8216
Side 2

PETER PAN® RECORDS

THE ASSASSIN
BLIND ALLEY

Written by W. K. Wells
Produced by Arthur Korb

OWN-LEE

LITTLE CAESAR HOUR

SIDE 1
CSS-12-A

33⅓ RPM

RECORDED LIVE

OWN-LEE

LITTLE CAESAR HOUR

SIDE 2
CSS-12-B

33⅓ RPM

RECORDED LIVE

another
"SERVICE FOR SAFETY"
product by
Jeppesen & co.
ON COURSE, ON
THE GLIDE PATH.
An actual in-flight
recording of all radio
aids to navigation
including an actual GCA
© 1960
High Fidelity, Microgroove
LONG 33 1/3 PLAY
RECORDING
(For Playback on Standard
or Stereo Equipment)
ROC-1
Jeppesen & Co., 8025 E. 40th Ave., Denver 8, Colo. Made in U.S.A.
Manufactured for Jeppesen & Co. by RCA Custom Record Department
Copyright by

another
"SERVICE FOR SAFETY"
product by
Jeppesen & Co.

ON COURSE, ON THE GLIDE PATH.

An actual in-flight recording of all radio aids to navigation including an actual GCA

© 1960

High Fidelity, Microgroove
LONG 33 1/3 PLAY
RECORDING
(For Playback on Standard or Stereo Equipment)

ROC-2

Jeppesen & Co., 8025 E. 40th Ave., Denver 8, Colo. Made in U.S.A.
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LOOKING YOUNG FOREVER

The Asher Snider System of Isometric Facial Muscle Exercises

Side 1

1. INTRODUCTION
2. EXERCISE 1
3. EXERCISE 2
4. EXERCISE 3
5. EXERCISE R-4
6. EXERCISE L-4
7. EXERCISE R-5
8. EXERCISE L-5
9. EXERCISE R-6
10. EXERCISE L-6
11. EXERCISE R-7
12. EXERCISE L-7
13. EXERCISE R-8
14. EXERCISE L-8

CUSTOM FIDELITY

CF-2295
(A8NB1566)

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

LOOKING YOUNG FOREVER

The Asher Snider System of Isometric Facial Muscle Exercises

Side 2

1. EXERCISE R-9
2. EXERCISE L-9
3. EXERCISE 10
4. EXERCISE 11
5. EXERCISE 12
6. EXERCISE 13
7. EXERCISE 14
8. EXERCISE 15
9. EXERCISE 16
10. EXERCISE 16A
11. EXERCISE 17
12. EXERCISE 18
13. CONCLUSION

BACCALA RECORDS

LOU CARY

BAC-0001 A

© 1982

Side A

THE NEW GENERATION

Disco
Professional Student
Oregano
They're Depressed
Different Countries
Marco Polo
Corn Beef and Cabbage
Saints
Post Dated Check

BACCALA RECORDS

LOU CARY

BAC-0001 B
© 1982

Side B

THE NEW GENERATION

Vegas-Atlantic City
Two Mutes
South Philly
Italian People
Different Organizations
The Presidents
The Moon
Crime
The Weight
Roll of Toilet Paper

COLUMBIA

CONVENTION ISSUE

VOLUME I
NUMBER 4

Side 1
XLP 36414

1. Introduction: Jim Conkling
   Goddard Lieberson
2. Masterworks: Goddard Lieberson
   Dave Oppenheim

Master of Ceremonies:
GODDARD LIEBERSON

RETAILER

"Columbia" Trade Mark Reg. U. S. Pat. Off. Marca Registrada
Trade Mark
Printed in U. S. A.

COLUMBIA
CONVENTION ISSUE
VOLUME 1
NUMBER 4
Side 4
XLP 36417
1. The Fall Plan:
Jim Conkling
Goddard Lieberson
Hal Cook
Forrest Price
Stan Kavan
Master of Ceremonies:
GODDARD LIEBERSON
RETAILER
"Columbia" Trade Mark Reg. U. S. Pat. Off. Marca Registrada.
Trade Mark. Printed in U. S. A.

COLUMBIA
CONVENTION ISSUE
1. Masterworks (cont'd): Goddard Lieberson
Dave Oppenheim
VOLUME 1
NUMBER 4
Side 2
XLP 36415
2. Prices & Packages: Jim Conkling
Goddard Lieberson
3. Popular and Jazz Albums: Goddard Lieberson
George Avakian
Paul Weston
Guest: Mahalia Jackson
Master of Ceremonies:
GODDARD LIEBERSON
RETAILER
"Columbia" Trade Mark Reg. U. S. Pat. Off. Marca Registrada.
Trade Mark. Printed in U. S. A.

COLUMBIA

CONVENTION ISSUE

VOLUME I
NUMBER 4

Side 3
XLP 36416

1. Popular and Jazz Albums: (cont'd)
Goddard Lieberson
George Avakian
Paul Weston
Guest Mahalia Jackson
Master of Ceremonies:
GODDARD LIEBERSON

RETAILER

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Big Blunts

vol. 1

tb 1153 a
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for promotional use only - not for sale
executive producers: albert! and johnny wonder
manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

eyes a bleed (rza remix featuring master killer) 4:43 bounty killer
chronic meditation 3:43 jr. cat
ganja smokin 3:03 baja jedd
gi we the weed 3:59 anthony red rose
eyes a bleed 3:46 bounty killer
ganja man live on 3:44 d clarke and yankee b.
under me sensi 4:06 barrington levy and beenie man

Tommy Boy

Big Blunts

vol. 1

tb 1153 b

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executive producers: albee!! and johnny wonder

manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

100 weight of collie weed 3:16 carlton livingston
police in helicopter 3:31 john holt
ganja smuggling 3:48 eek-a-mouse
collie weed 3:44 barrington levy
don't sniff coke 4:10 pato banton
1/4 lb of ishen 3:57 lone ranger
eyes a bleed (tom laroc remix) 3:54 bounty killer

TOMMY BOY

Big Blunts

vol. 1

tb 1153 c

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for promotional use only - not for sale

executive producers: albee!! and johnny wonder

manufactured for and distributed by tommy boy music,

902 broadway, new york, ny 10010.

weed life (funk mix) 4:08 rahsun & skeeta ranks

i need more chronic 3:43 nitty kutchie, boom dandimite, elephant man, harry toodler and daily bread

so many spliff 3:59 sluggy & tuffest

sensi breeze 3:37 jr. reid

weed not coke 3:58 baby wayne

ganja smoker 3:51 screechy dan

chronic man 3:25 chronicle

Tommy Boy

Big Blunts

vol. 1

tb 1153 d
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for promotional use only - not for sale
executive producers: albert and johnny wonder
manufactured for and distributed by tommy boy music,
902 broadway, new york, ny 10010.

weed life (dance hall reggae version) 3:24 rahsun & sketta ranks
trodding through the jungle 4:11 carlton livingston
wicked draw a *sensi* 3:22 sister carol
gimme the *grass* 4:06 barrington levy
ganja man 3:45 jr. wilson
macka *spliff* 4:17 steel pulse
***sensi* addict 4:04** horace ferguson

TUFF
GONG
DISCO 45
Produced by:
Rec. Eng.
Stephen
Stewart &
Errol Brown
Mix. Eng:
Errol
Brown
ASCAP MUSIC
(P) 1981
(C) 1981
Dist. by:
Tuff Gong
Records Ltd.
56 Hope Rd.,
Kgn. 6.
Tel: 92-77919
92-77103
Produced by:
A. Cooper &
R. Walters
Executive
Producer:
Rita Marley
SIDE ONE
ONE DRAW
(A. COOPER/R. WALTERS)
RITA MARLEY
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TUFF
GONG
DISCO 45
Rec. Eng.
Stephen
Stewart &
Errol Brown
Mix Eng.
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56 Hope Rd.,
Kingston 6.
Phone: 92-7791
92-7710
Prod. by:
Rita Marley &
Grub Cooper
SIDE 2
THE BEAUTY OF GOD'S PLAN
DEE LEE McNEIL & CLAUDE SAMAREL
RITA MARLEY
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V.P. RECORDS
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Tel: 718/291-7058
Fax: 718/658-3573
IN FLORIDA
5893 S.W. 21st. Street,
W. Hollywood, Fl.33023
TEL: (305)966-4744

VP RECORDS

MILES AHEAD IN REGGAE MUSIC

DUN WIFE

Mad Cobra

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VP RECORDS

MILES AHEAD IN REGGAE MUSIC

ANTI CHRIST

Captain Barkey

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JOHNNY NASH
"HOLD ME TIGHT"

J

J.S. 1207
SLP 1000 A

A

STEREO

D

1. HOLD ME TIGHT (Johnny Nash)
   Johnny Nash Music (ASCAP) 2:50
2. DON'T LOOK BACK (W. Robinson &
   R. White) Jobete Music (BMI) 2:01
3. LOVE (Peter Tosh)
   Cissi Music (BMI) 4:04
4. PEOPLE IN LOVE (Johnny Nash)
   Johnny Nash Music (ASCAP) 2.50
5. GROOVIN' (F. Cavaliere &
   E. Brigati) Slacsar Music
   (ASCAP) 2:00

JOHNNY NASH
"HOLD ME TIGHT"

J

J.S. 1207
SLP 1000 B

A

STEREO

D

1. CUPID (Sam Cooke)
   Kags Music (BMI) 3:29
2. LOVEY DOVEY
   (A. Ertegun & M. Curtis)
   Progressive Music (BMI) 2:11
3. YOU GOT TO CHANGE YOUR
   WAYS (Peter Tosh)
   Cissi Music (BMI) 2:40
4. YOU GOT SOUL (Margaret Nash)
   Cissi Music (BMI) 2:48
5. DON'T CRY (Jimmy Norman)
   Cissi Music (BMI) 2:55

O.U.R.

RECORDS

ESSO STEEL BAND

OUR LP-1001
SIDE 1

STEREO
33⅓ RPM

1. MOZARTS SYMPHONY #40
2. BRIDGE OVER TROUBLED WATER
(Vocal Paynter)
3. SOMETHING
4. RIDE YOUR DONKEY
(Paynter & Cannonier)
5. LOVE STORY
6. EVERYBODY'S TALKING
(Vocal Paynter)

O.U.R.
RECORDS

ESSO STEEL BAND

OUR LP-1001
SIDE 2

STEREO
33⅓ RPM

1. SWEET CAROLINE
2. ROMEO AND JULIET
3. DOLORES
(Strauss)
4. OBEAH WEDDING
(Vocal Cannonier)
5. MY SWEET LORD
(Vocal Paynter)

Made in Canada

GATEWAY
RECORDINGS
GSLP 3544
(GSLP 3544 A)
SIDE 1
STEREO
33⅓ RPM
CARIBBEAN DANCE PARTY
1. SE FE LOCAL (Johnny Grey) 4:00
2. LA VIE DISCO (J. Joseph-G. Thomas) 3:00
3. MOIN AIN MIN 76 (Johnny Grey) 6:20
4. CHAUD I CHAUD (Emile Caserus-Emmanuel) 2:35
5. BLACK AFFAIRS CA WAKE (E. Randon) 2:35
A PRODUCT OF
GILLETTE-MADISON CO.
A PRODUCT OF GILLETTE-MADISON CO., P.O. BOX 134, GILLETT, N.J. 07933

GATEWAY
RECORDINGS
GSLP 3544
(GSLP 3544 B)
SIDE 2
STEREO
33⅓ RPM
CARIBBEAN DANCE PARTY
6. PETIT ROI DES ANANAS 2:33
(G. Sala-M. D'Anella-S. Legay)
7. DOUCINE (Anthony Gossie) 4:20
8. REVANCHE DE MAGUY (J. Rebus) 3:05
9. FANMI GRAND GILE (Emile Caserus-Emmanuel) 3:54
10. TAKE GOOD CARE (George Thomas) 5:45
A PRODUCT OF
GILLETTE-MADISON CO.
A PRODUCT OF GILLETTE-MADISON CO., P.O. BOX 134, GILLETT, N.J. 07933

HOLIDAY IN THE CARIBBEAN

A MUSICAL MERRY-GO-ROUND OF SAN JUAN'S NIGHT SPOTS

SIDE A

33 R. P. M.

EN MI VIEJO SAN JUAN
RINCON
WHO CAN I TURN TOO
LA PACHANGA
SOLAMENTE UNA VEZ
QUE BELLO AMANECER

A Dick Lopez PRODUCTION

HOLIDAY IN THE CARIBBEAN

A MUSICAL MERRY-GO-ROUND OF SAN JUAN'S NIGHT SPOTS

SIDE - B

33 R. P. M.

APRIETA EL POLLO
ORFEO
AH QUE NEGRA TENGO
MUÑECA DE PAPEL
EL NUEVO CALYPSO
CUANDO CALIENTA EL SOL

4

Dick Lopez PRODUCTION

STARAPPLE

DREAD REGGAY HITS
THE INNER CIRCLE

SIDE ONE

STAR LP 001

1. You Make Me Feel Brand New
2. I'm Going Home
3. Here I Am Baby
4. Westbound Train
5. Duppy Gunman,
6. Homely Girl

Arranged & Directed By:
Roger Lewis & Charlie Roberts

Produced By: Tommy Cowan

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STARAPPLE

DREAD REGGAY HITS
THE INNER CIRCLE

SIDE TWO

STAR LP 001

1. Rock The Boat,
2. Some Guys Have All The Luck
3, Everything I Own
4, None Shall Escape the Judgment
5. Curfew
6. Have Some Mercy

Arranged & Directed By:
Roger Lewis & Charlie Roberts

Produced By: Tommy Cowan

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HIGH FIDELITY
MELDA
(OBEAH WEDDING)
(Slinger Francisco) 6:21
MY BROTHER YOUR SISTER
(Alwyn Roberts) 3:47
PRINTED IN U.S.A.
RA
SIDE 1
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA 1-1002
LONG PLAYING
EXCERPTS FROM
MY FAIR LADY
(Frederick Loewe) 4:00
TING TANG
(Alwyn Roberts) 4:56

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HIGH FIDELITY
CZARDAS
(DeLibes) 3:58
ROSLIND
(GOING HOME TONIGHT)
(Slinger Fransisco) 4:10
RA
SIDE 2
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA2-1002
PRINTED IN U.S.A.
LONG PLAYING
LICKS IN '66
(Aldwyn Roberts) 4:40
MARIA
(Richard Rodgers) 3:00

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HIGH FIDELITY
EXCERPTS FROM
THE SOUND OF MUSIC
JEALOUSY
PRINTED IN U.S.A.
RA
SIDE
3
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA3-1002
INDIAN SUMMER
NONE BUT THE
LONELY HEART
LONG PLAYING
MFG. UNDER LICENSE FROM RECORDING ARTISTS PRODUCTIONS, INC.

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HIGH FIDELITY
EDELWEISS
(Richard Rodgers) 2:41
CANADIAN SUNSET
(Gimbel-Heyman) 3:29
GIRL FROM IPANEMA
(Antonio Carlos-DeMoraes) 3:10
RA
SIDE 4
The West Indian Tobacco
Gay Desperadoes
STEEL ORCHESTRA
RA4-1002
PRINTED IN U.S.A.
LONG PLAYING
YESTERDAY
(Beatles-Lennon-McCartney) 3:30
FLIGHT OF THE BUMBLE BEE
(Rimsky-Korsakoff) 3:47

Joey Altruda

Call Me at Cleo's
Moment of Decision

from the Will Records release *Kingston Cocktail* (Will 047)

Joey Altruda

Count on Me
Ska Banka

from the Will Records release *Kingston Cocktail* (Will 047)

GREGORY ISAACS

NIGHT NURSE (Long Version)

(G. Isaacs/S. Weise)

45 RPM

7:00

PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
DUB MIX BY PAUL "GROUCHO" SMYLKE

STEREO
MLPS 7798 A

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Records Inc.

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MANGO™

Mango Records
a division of Island Records Inc
444 Madison Avenue
New York, N.Y. 10022

GREGORY ISAACS
MATERIAL MAN
(G. Isaacs/S. Weise)
45 RPM
6:36
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
STEREO
MLPS 7798 B
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MANGO
™
Mango Records
a division of Island Records Inc.
444 Madison Avenue
New York, N.Y. 10022

BERMUDA STROLLERS

76

k **ELPS-1150**
Side 1

STEREO

1. TEARS ON MY PILLOW
2. BERMUDA IS ANOTHER WORLD
3. STICK BY ME
4. WINGS OF A DOVE
5. STEP RIGHT UP
6. ANGELINE

Made in Canada

EDMAR
BERMUDA STROLLERS
76
ELPS-1150
k Side 2
STEREO
1. ARCHIE - GO DOWN MOSES
2. RIDE YOUR DONKEY
3. MICHAEL
4. AMEN
5. BERMUDA BUGGY RIDE
6. VALLEY OF THE DOLLS
Made in Canada

LONG PLAY 33 1/3

THE ELOISE TRIO

DECCA

DL 8983 SIDE 1

MG 7514

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. CHI CHI MERENGUE (2:45-AS)
2. ZOMBIE JAMBOREE (Back To Back) (2:55-BMI)
3. ANNA BA COHA (1:54-BMI)
4. SIMILAU (2:20-BMI)
5. COCOANUT WOMAN (2:03-AS)
6. LA BOMBA (4:30-AS)
7. DIGBY (2:25-AS)

LONG PLAY 33 1/3

THE ELOISE TRIO

DECCA

DL 8983

SIDE 2

MG 7515

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. GOOMBAY (3:27-AS)
2. BLACKBEARD'S CHA CHA (3:36-AS)
3. ISLAND WOMAN (4:14-AS)
4. BANANA (1:57-BMI)
5. CALYPSO ISLAND (3:12-AS)
6. SHAKE, SHAKE, SENORA (2:03-BMI)

AL 8306-A

Stereo

MUTABARUKA
CHECK IT

1. Intro (:29)
2. Check It (2:50)
3. De System (2:51)
4. Every Time A Ear De Soun' (3:05)
5. Witeman Country (3:48)
6. Where Mi Belong? (3:59)
7. Say (1:18)

Alligator Records
Box 60234
Chicago, IL 60660

AL 8306-B

Stereo

MUTABARUKA
CHECK IT

1. Angola Invasion (3:42)
2. Hard Time Loving (3:35)
3. Butta Pan Kulcha (3:51)
4. Sit Dung Pon De Wall (1:25)
5. Naw Give Up (3:16)

Alligator Records
Box 60234
Chicago, IL 60660

(The User)

symphony #2 for dot matrix printers

side a

dur	cut
6'39	1
3'10	2
1'24	3
1'38	4
0'30	5
3'11	6

all tracks [the user]
(t. mcintosh / e. madan) socan
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ASPHODEL

(The User)

symphony #2 for dot matrix printers

side b

dur	cut
2'12	1
1'52	2
3'07	3
1'47	4
7'11	5
8'12	6

all tracks [the user]
(t. mcintosh / e. madan) socan

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ASPHODEL

SIDE 1

FOR HEAVEN'S SAKE!

Lyrics by Helen Kromer
Music by Frederick Silver

mfg. by Century RECORDS

STEREO
26422

William Dengler
9 Frederick Road
Pittsford, N.Y. 14534

1. Prologue - Silver
   Little Man
   I'm Coming Lord, Just You Wait Right There
   A Mighty Fortress Is Our Church
   The Inchworm
2. The Death House
3. The Word
4. Seven Steeples
5. The Rap
   The First Third Of Your Life
   Director - David Hicks
   Pianist - Roy Brunner

33 1/3

SIDE 2

FOR HEAVEN'S SAKE!

Lyrics by Helen Kromer
Music by Frederick Silver

mfg. by Century RECORDS

STEREO
26422

William Dengler
9 Frederick Road
Pittsford, N.Y. 14534

1. Use Me, Oh Lord
2. Aim For Heaven
3. Gimme God Blues
4. A Drop In The Bucket
   I'm Nothing
5. The Repair Job
6. One Man Awake
   For Heaven's Sake

Director - David Hicks
Pianist - Roy Brunner

33 1/3

21000

THE JACK D'JOHNS

Together

Side I

ARS 2002

apogee records

STEREO

1. I BELIEVE IN MUSIC 2:23
(MAC DAVIS — BMI)
2. THEME FROM THE GODFATHER — Speak Softly Love 2:45
(NINO ROTA — ASCAP)
3. BUGLER'S HOLIDAY 1:50
(LEROY ANDERSON — ASCAP)
4. OB-LA-DI OB-LA-DA 2:26
(LENNON & MC CARTNEY — BMI)
5. SERENA 3:00
(ROSZCZEWSKI — ASCAP)
6. HEAVENLY POLKA MEDLEY: 3:59
(R. SIEGAL, E. NEUBACK) (L. BROWN, A. TIMM, J. VEJUODA) (D. ESTROM, T. MORSE)
7. RAINING 4:38
(ROSZCZEWSKI — ASCAP)

21000

THE JACK D'JOHNS

Together

Side II

ARS 2002

apogee records

STEREO

1. MORNING DOVE 6:18
(ROSZCZEWSKI — ASCAP)
2. I GOT LOVE 2:02
(PETER UDELL, GARY GOLD — ASCAP)
3. UNITED WE STAND 3:08
(FRED HOLLY — ASCAP)
4. THE PUSH BIKE SONG 2:39
(IDRIS & EVAN JONES — ASCAP)
5. DOWN BY THE LAZY RIVER 4:06
(OSMOND — BMI)

Side 1

SP-22002

Stereo (SP-22003)

℗ 1974 A&M/
Dark Horse Records

SHANKAR FAMILY ॐ FRIENDS

*1. **I AM MISSING YOU** 3:40
2. **KAHĀN GAYELAVĀ SHYĀM SALONÉ** 3:15
3. **SUPANÉ MÉ ĀYÉ PREETAM SAINYĀ** 4:44
4. **I AM MISSING YOU (REPRISE)** 3:56
5. **JAYA JAGADISH HARÉ** 4:50

All music composed & arranged by Ravi Shankar except *Arranged by George Harrison lyrics (except 5) by Ravi Shankar

All selections published by Ganga Publishing B.V.
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Produced by George Harrison

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DARK HORSE RECORDS

Side 2

SP-22002

Stereo (SP-22004)

℗ 1974 A&M/
Dark Horse Records

SHANKAR FAMILY ॐ FRIENDS

DREAM, NIGHTMARE & DAWN MUSIC FOR A BALLET

OVERTURE 2:28

PART ONE: **DREAM** Festivity & Joy 3:52 Love-Dance Ecstasy 3:10

PART TWO: **NIGHTMARE** Lust 3:12 Dispute & Violence 3:05
Disillusionment & Frustration 2:51 Despair & Sorrow 3:07

PART THREE: **DAWN** Awakening 3:07 Peace & Hope 4:21

All music composed and arranged by Ravi Shankar

All selections published by Ganga Publishing B.V.
Licensed for public performance by BMI

Produced by George Harrison

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Bi RUSSELL RECORDS
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U.S.A.
LITER THRU DORKER VIBES
STEREO
33⅓ RPM
SIDE 2
CR-08-B
Bi Russell Music Prod.
BMI
1. GIVERS OF AFFECTION 4:20
2. LONELY NO MORE 4:04
3. DIG THIS CALYPSO 4:25
4. WATER LATE (Inst.) 5:04
Composed, Arranged, Performed
by Médico Doktor Vibes.
℗ 1979 Bi RUSSELL RECORDS
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DIFFERANT DRUMMER
RECORDS™

CHILDREN OF ALL AGES

CHILDREN OF ALL AGES

SIDE 1
STEREO

DD1005
(DD1005-A)

1. STRAWBERRIES IN THE WINTER
   (S. Michlin J. Stroll) (ASCAP) 2:29
2. JUBILEE MORNING (Children Of All Ages) (ASCAP/BMI) 5:15
3. PLENTY OF IT
   (Children Of All Ages) (ASCAP/BMI) 8:47
4. YAWN Song (ASCAP/BMI) 3:39

Produced by: Children Of All Ages &
John Hill for Michlin & Hill Production
℗ 1975 Differant
Drummer Records

MANUFACTURED BY ADAMO MUSIC CORPORATION NEW YORK, N. Y.

CHILDREN OF ALL AGES

CHILDREN OF ALL AGES

SIDE 2
STEREO

DD1005
(DD1005-B)

1. JOURNEY TO THE CENTER OF THE UNIVERSE
(Children Of All Ages) (ASCAP/BMI) 15:19

Produced by: Children Of All Ages &
John Hill for Michlin & Hill Production
℗ 1975 Differant
Drummer Records

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Speed 33 1/3 rpm **DW/LP 3199A**

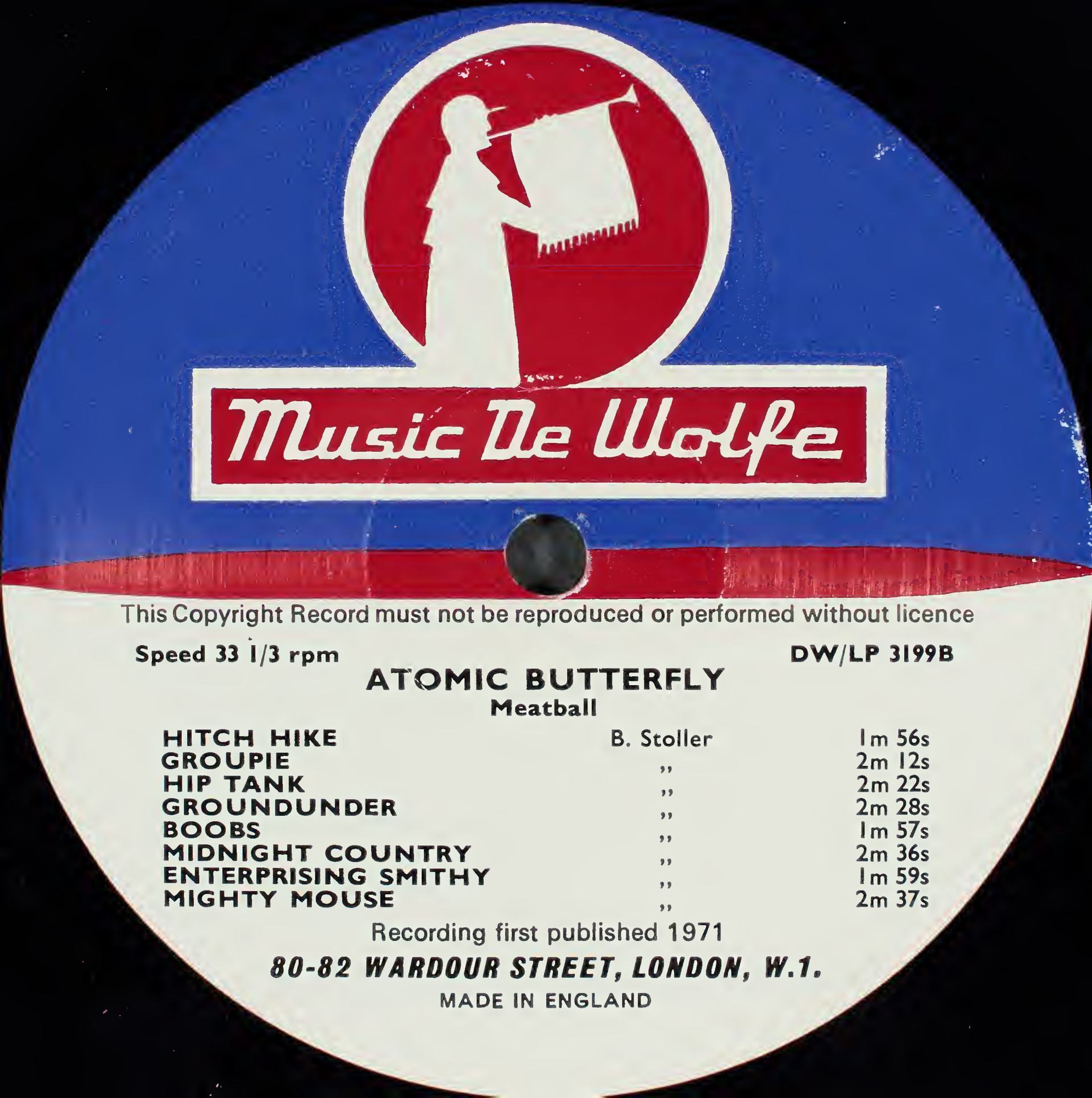
ATOMIC BUTTERFLY

Meatball

ATOMIC BUTTERFLY	B. Stoller	2m 36s
PENTAGRAM	,,	2m 54s
DAY STARTER	,,	2m 33s
FUNKY SPIDER	,,	2m 37s
COOL CHARACTER	,,	2m 23s
SCOOPMAN	,,	2m 11s
SATURDAY ABOUT TOWN	,,	2m 40s
PIXIE	,,	2m 41s

Recording first published 1971

80-82 WARDOUR STREET, LONDON, W.1.

MADE IN ENGLAND

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Speed 33 1/3 rpm **DW/LP 3199B**

ATOMIC BUTTERFLY

Meatball

HITCH HIKE	B. Stoller	1m 56s
GROUPIE	,,	2m 12s
HIP TANK	,,	2m 22s
GROUNDUNDER	,,	2m 28s
BOOBS	,,	1m 57s
MIDNIGHT COUNTRY	,,	2m 36s
ENTERPRISING SMITHY	,,	1m 59s
MIGHTY MOUSE	,,	2m 37s

Recording first published 1971

80-82 WARDOUR STREET, LONDON, W.1.

MADE IN ENGLAND

BURBANK, HOME OF WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

Playing Time:
15:25

BACK DOOR

Produced by BACK DOOR

BS 2716
(S40,524)

SIDE 1

1. VIENNA BREAKDOWN 2:20
2. PLANTAGENET 1:38
3. LIEUTENANT LOOSE 2:37
4. ASKIN' THE WAY 2:55
5. TURNING POINT 2:10
6. SLIVADIV 3:45

All titles composed by Aspery-Hodgkinson
Published by P.P.R. Music - ASCAP

℗ 1973
Warner Bros. Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

Playing Time:
15:09

BACK DOOR

Produced by BACK DOOR

BS 2716
(S40,525)

SIDE II

1. JIVE GRIND 2:46
2. HUMAN BED 2:25
3. CATCOTE RAG 1:55
4. WALTZ FOR A WOLLUM 2:17
5. FOLKSONG 3:00
6. BACK DOOR 2:46

All titles composed by Aspery-Hodgkinson
Published by P.P.R. Music - ASCAP

℗1973
Warner Bros. Records Inc.

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CORI

RECORDS

BACK FOR MORE

Endless Knights

SIDE ONE

CS 31016 A

1. WHAT'S COMING DOWN ON YOU
   steve eldridge-endless knights inc.
2. WE'RE BACK FOR MORE
   steve eldridge-endless knights inc.
3. FAMILY OF FRIENDS
   steve eldridge-endless knights inc.
4. MY TIME
   steve eldridge-endless knights inc.
5. NEIL DIAMOND MEDLEY
   neil diamond (bmi) stone bridge music
   tally rand music

CORI

RECORDS

BACK FOR MORE

Endless Knights

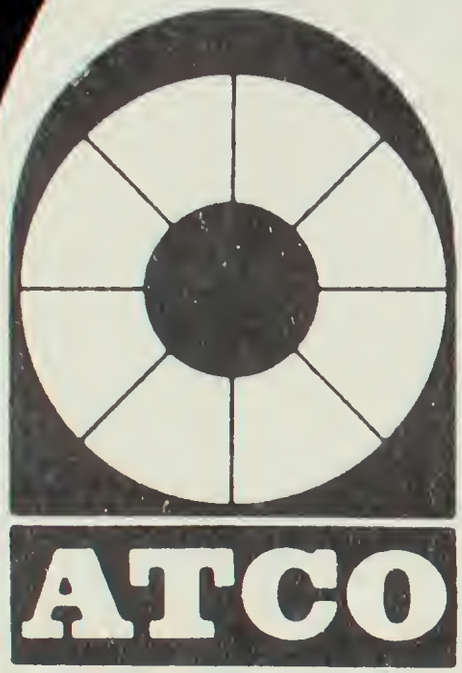
SIDE TWO

CS 31016 B

1. I BELIEVE IN MUSIC
   mac davis (bmi) song painter music
2. RAG MAMA
   jim kweskin- blind boy fuller
3. TOMMIE CRAPPER
   bill knightly-endless knights inc.
4. GITARZAN
   ray stevens (bmi)
5. FLOWER OF MY EYE
   bill knightly-endless knights inc.
6. JOLSON MEDLEY
   al jolson- traditional

SD33-352

DADA



1. BIG DIPPER (4:09)
   Pete Gage - Paul Korda

SAMPLE COPY
NOT FOR SALE

ONE

STEREO

2. THE LAST TIME (3:37)
   Mick Jagger - Keith Richards
3. THIS IS MY SONG (4:33)
   Pete Gage - Paul Korda
4. SEED OF PEACE (3:26)
   Paul Korda - Don Shinn
5. ORGAN INTERLUDE (0:54)
   Don Shinn
6. TONITE IS (0:54)
   Paul Korda - Don Shinn

(ST-C-702047 PR)

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SD33-352

DADA

SAMPLE COPY
NOT FOR SALE

ATCO

TWO

STEREO

1. SHE WALKS AWAY (3:22)
   Pete Gage - Zagni
2. ASPEN, COLORADO (4:58)
   Tony Joe White
3. EYES OF THE WARREN (4:08)
   Don Shinn
4. JASAMIN (2:36)
   Paul Korda
5. DADA (3:48)
   Paul Korda

(ST-C-702048 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

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Capitol
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REG. U.S. PAT. OFF.
THE BEACH BOYS
SURFIN' U.S.A.
1
SW-16015
(SN-1-16015)
1. SURFIN' U.S.A. • 2:20
(Chuck Berry) BMI
2. FARMER'S DAUGHTER • 1:49
(Brian Wilson) BMI
3. MISIRLOU • 2:02
(Roubanis-Wise-Leeds-Russell) BMI
4. LONELY SEA • 2:20
(G. Usher-B. Wilson) BMI
5. SHUT DOWN • 1:50
(B. Wilson-R. Christian) BMI
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Capitol
MARCA REG.
REG. U.S. PAT. OFF.
THE BEACH BOYS
SURFIN' U.S.A.
2
SN-16015
(SN-2-16015)
1. NOBLE SURFER · 1:50
(Brian Wilson) BMI
2. HONKY TONK · 2:00
(Doggett-Scott-Butler-Shepherd-Glover) BMI
3. LANA · 1:40
(Brian Wilson) BMI
4. LET'S GO TRIPPIN' · 1:52
(Dick Dale) ASCAP
5. FINDERS KEEPERS · 1:43
(Brian Wilson) BMI
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AM 6152

(AM 6152 A)

33 tours

SACEM SACD SDRM SGDL

Face A

HARRY "SWEETS" EDISON

1. **BLACK ORPHEUS** (A. Jobim) 8'05
2. **KEESTER PARADE** (J. Mandel) 6'58
3. **THE SHADOW OF YOUR SMILE** (P. Webster - J. Mandel) 7'32

Produced by Sonny LESTER

℗ 1980 Licence Groove Concerts Inc.

Distribution
MUSIDISC-EUROPE

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AM 6152

(AM 6152 B)

33 tours

GACEM SACD SDRM SCPP

Face B

HARRY "SWEETS" EDISON

1. **SEVEN ELEVEN** (H. Edison) 9'07
2. **ODE TO BILLIE JOE** (B. Gentry) 10'43

Produced by Sonny LESTER

℗ 1980 Licence Groove Concerts Inc.

Distribution
MUSIDISC-EUROPE

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LIGHTNING

PICKWICK
INTERNATIONAL
PRODUCTIONS

PIP 6807-A
Side 1
33⅓ RPM
STEREO

1. PRELUDE TO OPUS IV 4:06
2. HIDEAWAY 4:00
3. WHEN A MAN COULD BE FREE 4:26
4. MADAM SUNRISE 6:00

All songs published by
Barmour Music Corp. (BMI)

LIGHTNING

PICKWICK
INTERNATIONAL
PRODUCTIONS

PIP 6807-B
Side 2
33⅓ RPM
STEREO

1. 1930 4:17
2. FREEDOM 5:48
3. THEY'VE GOT THE TIME 5:51
* 4. RIDERS IN THE SKY
(GHOSTRIDERS) 5:28

All songs published by
Barmour Music Corp. (BMI) except
* E.H. Morris (ASCAP)

M. FROG

LABAT

Produced by M. FROG (JEAN YVES LABAT)

SIDE 1

STEREO

BR-2140

(31,570)

33⅓ RPM

1. WE ARE CRAZY (M. Frog) 3:10
2. CHAMPEGARPAEN (M. Frog, J. Holbrook) 4:45
3. TAKATYKITAKITE (M. Frog) 2:35
4. SUCKLING-PIGS GAME (M. Frog B.S.) 3:12
5. BROUSHNEIK (M. Frog, J. Holbrook) 2:20
6. AMPHIBIAN CHAFF (M. Frog) :55

All selections published by
Fourth Floor Music, Inc. - ASCAP

℗1973 Warner
Bros. Records Inc.

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M. FROG
LABAT

Produced by M. FROG (JEAN YVES LABAT)

SIDE 2

STEREO

BR-2140
(31,571)

33 1/3 RPM

1. WE ARE CRAZY (INSTRUMENTAL) (M. Frog) 3:30
2. HEY LITTLE LADY (M. Frog, J. Holbrook) 3:20
3. MONKEY PEOPLE (M. Frog) 2:30
4. WELCOME HOME (M. Frog, J. Holbrook) 2:55
5. RELAX GOLIATH (M. Frog, J. Holbrook) 6:00

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A SERVICE OF COLUMBIA RECORDS

"Your Cat and You"
Prepared jointly for
Purina Cat Chow

LP

Side 1

TV 88618

By

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COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

"Your Cat and You"
Prepared jointly for
Purina Cat Chow

Lp

Side 2

TV 88619

By

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LIMITED EDITION

REPRISE RECORDS

JIMMY L. WEBB
WORDS AND MUSIC
Produced by Jimmy Webb

RS 6421
(31,123)

SIDE
1

1. SLEEPIN' IN THE DAYTIME 5:03
2. P. F. SLOAN 4:00
3. LOVE SONG 3:35
4. CARELESS WEED 3:12
5. PSALM ONE-FIVE-O 4:35

All selections written by Jimmy Webb

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC.

STEREO

MADE IN U.S.A.

REPRISE RECORDS

JIMMY L. WEBB
WORDS AND MUSIC
Produced by Jimmy Webb

RS 6421
(31,124)

SIDE
2

MUSIC FROM AN UNMADE MOVIE
(In Three Parts) (Jimmy Webb)

1. SONGSELLER 3:40
2. DORDTHY CHANDLER BLUES 6:18
3. JERUSALEM 5:00
4. THREE SONGS: 2:11
   LET IT BE ME (Curtis-Delanoe-Becaud)
   NEVER MY LOVE (D & D Addrisi)
   I WANNA BE FREE (Boyce-Hart)
5. ONCE BEFORE I DIE 4:30
   (Jimmy Webb)

STEREO

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.

mp

MEDIA PRODUCTIONS

A LONELY WORLD

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Side 1, MP-104 33⅓ RPM NONBREAKABLE

A Documentary Study of the Neurologically Handicapped Child

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mp

MEDIA PRODUCTIONS

A LONELY WORLD

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Side 2, MP-104 33⅓ RPM NONBREAKABLE

A Documentary Study of the Neurologically Handicapped Child

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TEST PRESSING

DATE _____

SIDE _____

RECORD # _____

TITLE _____